

K S O R

Guide

TO THE ARTS
FEBRUARY 1986

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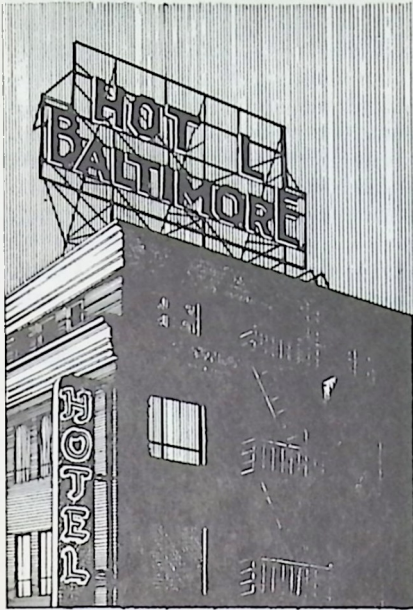
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**The KSOR staff welcomes your comments at (503) 482-6301.
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Theatre at Southern - 20

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FEBRUARY 1986

1250 Siskiyou Blvd. Ashland, OR 97520 (503) 482-6301

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FROM THE DIRECTOR'S DESK

The Mailbox

As the number of listeners to KSOR has increased the volume of mail has also grown. We always prided ourselves on answering each piece of listener mail individually (rather than with form letters) and until not too long ago, I answered all such mail myself. We still don't use form letters, each response is a personal one, but about a year ago we divided the responsibility for handling listener mail among various staff members. Given the volume of mail involved, sometimes our replies aren't as speedy as we might wish. So far this year, we have received approximately 550 listener letters and a similar number of phone calls. And with a rather small staff, keeping up is at times a challenge.

But DON'T stop writing! We love to hear from you. I relate all of this only to place in perspective our attempt to handle your comments and questions.

Many years ago we used to run a "listener mailbag" column in the Guide until the volume of mail involved became too great for the typesetters and the space required in the *Guide*. But as I read the latest round of letters, it struck me that you might be interested in some excerpts. Here's what your fellow Guild members are saying.

* * * * *

It's nice to know that here on the frontier there are still threads of culture. KSOR is silk. Your work is very important. Good health and long life.

— L.T., Klamath Falls, OR

We are living at the Lava Beds National Monument for the winter. Listening to KSOR is our only entertainment/contact with the outside world. Without you we'd be lost . . . We miss *Talk Talk*. We don't like all the opera.

— G.J.

After several months of 'better than ever' KSOR I have a few observations. Both PBS and NPR have moved much closer to commercial broadcasting services . . . You should join the dwindling fearless and tack back to integrity.

— H.S., Selma, OR

[My husband] got persuaded into supporting *Prairie Home Companion* but I think G. Keillor is sounding a bit saccharine of late. One of my favorites is Studs Terkel.

— N.P., Ashland, OR

Thanks for all the improvements. I am especially happy to hear the *Kronos Hour* and thanks for putting *Possible Musics* and *Hearts of Space* up an hour (though it is *still* on too late for me).

— S.A., Ashland, OR

We wish there was some way to reward the noble persons manning the microphones during the current extended marathon . . . Sincerity and enthusiasm was there all the time I was listening. No mean feat. Happy to have *St. Paul* back - also *Prairie Home Companion*. *Jazz Revisited* is a favorite.

— D.C., Grants Pass, OR

Let me express all my pleasure with KSOR and the high caliber of programming it brings over the airwaves. Once I located KSOR on my dial I knew I had found a home for my listening ear. I'm in accord with the personnel changes made recently.

— S.S., Roseburg, OR

This letter is by way of thanks to you all at KSOR, all the helpers during the marathon (no less heroic than the staff), and all the businesses that support you, also the extra generous pledgers. They have all made another year of great radio possible.

— G.A., Yreka, CA

I like *all* classical music programs, especially *The Kronos Hour*. *European Profiles* is very interesting, as are all your news programs. Congratulations on dumping *Talk Talk*. *A Prairie Home Companion* has to be one of the best programs, ever. *Duck's Breath* has halitosis.

— V.H., McCloud, CA

Enclosed is my contribution to broadcasting classical music. Why jazz?

— J.B., Crescent City, CA

I am trying to thank everyone responsible for bringing us *Star Date*, including KSOR. It is a daily pleasure for me, and an easy introduction to a subject about which I know regrettably little.

— I.M., Port Orford, OR

We enjoy Howard LaMere's *Ante Meridian*. Also a thank you for Russell Sadler — almost our only Oregon news.

— C.O., Port Orford, OR

Would like to note my support for *All Things Considered* and *Morning Edition*. Also *Prairie Home Companion* and Folk shows.

— K.S., Sprague River, OR

Many thanks to all of you at KSOR for your delightful classical programming . . . I am a rural route mail carrier — in my car at least 3 hours daily. Your station makes my driving time not only tolerable but something to look forward to.

— N.C., Brookings, OR

I'm writing to tell you it's not the *Oregon Outlook* — it's Sadler's . . . I was walking around half asleep, feeling pretty good, and getting in the mood to stoke the fire, feed the dogs and call with a free will for a contribution. Now though, I don't feel much charity toward Sadler or KSOR or anybody.

— T.B., Coquille, OR

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KSOR-FM, 1250 Siskiyou Blvd.
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(503) 482-6301

I moved to Ashland when KSOR was still a fledgling station and it has been absolute joy to watch it grow. One of (Ashland's) greatest assets is public radio and the quality programming of KSOR.

— L.M., Ashland, OR

On the 19th you scheduled the Cleveland Orchestra for 2 PM — Mozart's *Magic Flute*. It's a favorite opera of mine. So I took off from work early to listen to it. But you had started it early — at about 1:30 and I missed a lot. I know. Picky! Picky! Picky! you're telling yourself.

— B., Port Orford, OR

I wish to express some concerns. It was with great delight that we found the fuzzy voice of KSOR down there on the dial. We rely upon *Morning Edition* and *All Things Considered*. Recently we've been having trouble with our radio dramas. We get sequences out of order, shows aired at the wrong time, etc. Recently, we have found that we can get KLCC out of Eugene. We have already split our contribution between you and them. I don't like doing that. We don't feel connected with Eugene as a community and do with the southern Oregon greater KSOR area. I think your repeater system into all of those communities is a wonderful, wonderful service. I sometimes am tempted to invest in an antenna and point it toward Eugene and forget about all this. But I really want to belong to you and see, or rather hear, the station performing a little better. Thanks for listening.

— J.S., Myrtle Point, OR

I would like to commend you highly for returning *Prairie Home Companion* to the air. I was most unhappy with you during the years you refused to carry it for what I consider petty political motives. Your Saturday opera broadcasts are another highlight. In addition, we appreciate *Morning Edition*, John Ciardi, *All Things Considered* and *Mixed Bag*. I am criticizing your overuse of Windham Hill records.

— B.A., Klamath Fall, OR

I live on an income well below the poverty level. I'm 60 years of age . . . I truly feel, however, that without your excellent

station and class of programs my life in this area of mundane typical radio would be unbearable. Regards to you all.

— C.

I especially appreciate *All Things Considered*, *Morning Edition* and *Prairie Home Companion*. I would be pleased to hear more folk music (Sunday nights are not enough) and more blues.

— J.R., North Bend, OR

Consider this contribution a vote for classical music and LESS TALK. The point was made that KSOR is to be a "thinking person's station" but I want to be entertained.

— D.H., Yreka, CA

I want you to know that I enjoy your morning programming more than *Morning Pro Musica* back East (where I was a loyal public radio supporter).

— L.L., Sunny Valley, OR

Without the evening and late night broadcasts I would be cut off from serious chamber music and jazz that are so very important to me. Thanks for being there.

— A.M., Canyonville, OR

I have listened to KSOR for about 8 years. In this time I have heard many marathons. Some of them were wonderful to listen to because of the increased communication between listeners and broadcasters. My husband is very unhappy about *Talk Talk* being taken off the air. However, he is delighted to have *Prairie Home Companion* here for us again. We also enjoy the folk show and *Mixed Bag*.

— M.M., Cave Junction, OR

My wife and I arrived in Klamath Falls this past weekend from Kansas City and one of the most traumatic things about the move was my belief that we were probably going to have to live without public radio. Imagine my pleasure when one of your subscribers told us how to find you. Thank you for being there.

— A.F., Klamath Falls, OR

You do a job that is somewhat risky, trying to keep a non-profit station operating, and must be somewhat dangerous on a personal financial basis — trying to make a living at a public radio station.

I must commend you for an excellent job.

— A.C., Klamath Falls, OR

My first year as a KSOR listener has saved me a small fortune in records — which I would indulge myself in to get me through the wet and dreary winters here on the coast. Thanks for all your efforts to provide quality listening.

— S.M., North Bend, OR

I'd be *lost* without your fine programming! — only thing I miss is *local* news.

— C.E., Ashland, OR

I was turned off several months ago when Garrison Keillor seemed to be taking off simply to make more money . . . along with American Public Radio. So I'm not especially thrilled to have anyone even belatedly "reward" them, so to speak.

— R.P., Wolf Creek, OR

That *Talk Talk* show gave me mental shingles!

— E.G., Grants Pass, OR

I have contributed on a fairly regular basis. This year I have decided not to do so. I voted for President Reagan. Your *Morning Edition* program does a consistent job of criticizing the policies that I espouse. Particularly irritating to me is the use of Mr. Michael Harrington for commentary on political issues. It will be interesting to watch how your station fares financially in the future.

— M.D., Roseburg, OR

Tell Howard LaMere to keep up the good work. We like classical but not all the time . . . Life has to have a little fun.

— C.V., Weed, CA

I approve heartily of most of the changes and innovations noted. I'm a holdout on that strange *Prairie Home Companion* perhaps because I was reared in a tiny hamlet. I find that I can't endure that man. He's a phony.

— O.S., Medford, OR

I agree with the majority on *Talk Talk*. Especially since dropping it allows *Possible Musics* to start so much earlier. I don't see the big deal about *Prairie Home Companion* although it's fine I guess.

— K.K., Mt. Shasta, CA

One problem with doing a "letters" column such as this is the sense that some readers might have that the selection of letters was edited to achieve some particular perspective. As we receive listener mail at KSOR the original letter goes to the staff member who will reply and a copy goes into a loose leaf binder available to all staff members. The above excerpts came out of the loose leaf binder in the order they were inserted. They cover mail received between November 1 and November 20.

As of this writing, many of your letters have yet to be answered, including most of the above. So, if you're waiting for a reply, please be patient. We haven't forgotten.

The Passing Parade

We're sorry to announce the departure of a familiar KSOR voice. Late in November, Jan Weller notified us that he would be leaving early in January. Since the *January Guide* had already gone to press, this is our first opportunity to note the change for you. Jan has accepted a position at WHA, in Madison, Wisconsin, working with the *Ben Sidran on Record* program. The station is among the nation's largest and most respected and his new assignment provides Jan with a very challenging and rewarding career advancement opportunity. So we're pleased for Jan. At the same time we'll miss his contribution to our programs.

For the time being *First Concert* will be hosted by current staff members while the search for a permanent replacement host goes on. We'll keep you posted on developments.

Ronald Kramer
Director of Broadcast Activities

COMMUNITY CONCERTS SHOW TRUE GRIT

by Sherry O'Sullivan

The economies of southern Oregon and northern California are not as healthy as they once were; and the impact on some of the smaller, more insular communities, dependent upon lumber-related industries, is great as many endure the closure of vital local plants. Nevertheless a phenomenon exists: in the face of tangible malnutrition of the wallet, almost all communities still have an incredible cohesiveness of spirit (nee grit) as they undertake the production of more, not less, community concerts. As some programs seem to teeter on the edge of extinction, sheer teeth-gnashing local dedication and commitment are keeping them viable "for one more year" . . . and another. And another.

Hundreds of hours are volunteered annually from Yreka to Roseburg: prestigious Community Concert board members iron costumes and paint sets. Tickets are printed; money is raised; and famous national and international concert stars are lured to the comparative boonies, of southern Oregon and northern California for a few hours. The payback is reflected in the voices of those with whom I spoke when researching this article. Although sometimes their voices were wrinkled with worry when discussing the financial aspects of the concerts, without exception that worry vanished when we began talking about recent and upcoming performances, replaced not only with pride, but also remembered pleasure. A "sold out" community concert brings more than just a few hours of highly appreciated entertainment to both organizers and onlookers, it also brings civic pride, laying to rest the myth entertained by cynics and outsiders that "we live in a cultural wasteland."

It is mind boggling the quantity and *quality* of performing arts available to everyone in southern Oregon and northern California who can walk, crawl, drive, pedal, or hitch a ride to their local high school auditorium. I am proud to say that this review of some community concerts is but a mere tip of a titanic cultural iceberg.

They were persuaded to perform, however, amid flared nostrils and indignant whispers concerning the absence of civilization in the colonies.

In Roseburg, Lloyd King (don't be fooled by the name; Lloyd is a lovely lady) is the publicist and dinner project coordinator of the Roseburg Community Concert Association. King told me the community concert began as a national concept back in 1927, and now has over 800 chapters in the United States and Canada. Roseburg geared up for their first season in 1943, forty-two years ago, started by a local piano teacher named Gladys Strong. Roseburg has been going "strong" ever since.

As with most of the community concerts, funding comes entirely from the sale of memberships to the association. They have an annual membership drive every spring where the upcoming season's series tickets are sold, heads are counted, and plans made. Roseburg is lucky in that they are one of the few communities with a waiting list of people seeking memberships. Concerts are held in a modern and roomy auditorium at Umpqua Community College. An added plus to owning a series membership is that the tickets are interchangeable with other community

concert productions. King spoke fondly of a man from Southern California who took advantage of this fact and journeyed to Roseburg to attend twenty-seven concerts.

Although preparations for most performances are well anticipated by those backstage, King related an incident which occurred in the early days of Roseburg's community concert involvement, reflecting the potential perils of two cultures colliding. A chamber orchestra from France arrived on schedule and the members of the ensemble were horrified to discover that no liquor or wine was available. They were persuaded to perform, however, amid flared nostrils and indignant whispers concerning the absence of civilization in the colonies. Their exasperation intensified when they arrived at their second location in Oregon and, finding the weather too cold for their liking without some form of antifreeze, summarily cancelled their tour and fled. These things don't happen anymore, assured King.

The present quality of performance is reflected in the 1985-86 roster: earlier in the season, the William Hall Chorale, the Max Morath Quintet, and marimbaist Linda Maxey performed. Upcoming in February will be tenor Philip Creech, who will offer both classical and Broadway selections; and the last concert in March will feature the Tulsa Ballet Theatre, which will offer a variety program, including Act II from *Swan Lake*.

Grants Pass . . . a "gung-ho" organization with a capacity membership.

Jan Peterson is a National Community Concert Representative. She travels between many communities and assists with the choices of concerts for upcoming seasons. She told me of another success story: Grants Pass.

Developed in 1946, Peterson says it's "a gung-ho organization with a capacity membership."

Their 1985-86 season already included the Colorado Children's Chorale, and The Dukes of Dixieland. Coming up in February will be piano duets by Stecher and

Horowitz; followed in March by the Tulsa Ballet. The season will end with soprano Evelyn De la Rose and baritone John Mathews.

The Grants Pass Community Concert Association has already lined up their 1986-87 season and it promises to be exciting. Members will enjoy the Slovak Folk Ensemble; pianist Constantine Orbelian; the San Francisco Opera Center Singers; pianist Leland Chan; and a jazz trio named the Manhattan Rhythm Kings.

Recently a photograph appeared . . . prominently displayed were a Klamath Falls board member and her daughter — ironing costumes for a Spanish dance troupe.

I spoke to Marge Bumala, publicist for the Klamath Falls Community Concert Association. She told me they celebrated their fiftieth anniversary last spring. They held a gala dinner for the event with Dorothy Swanson, one of the founding members, as a featured guest.

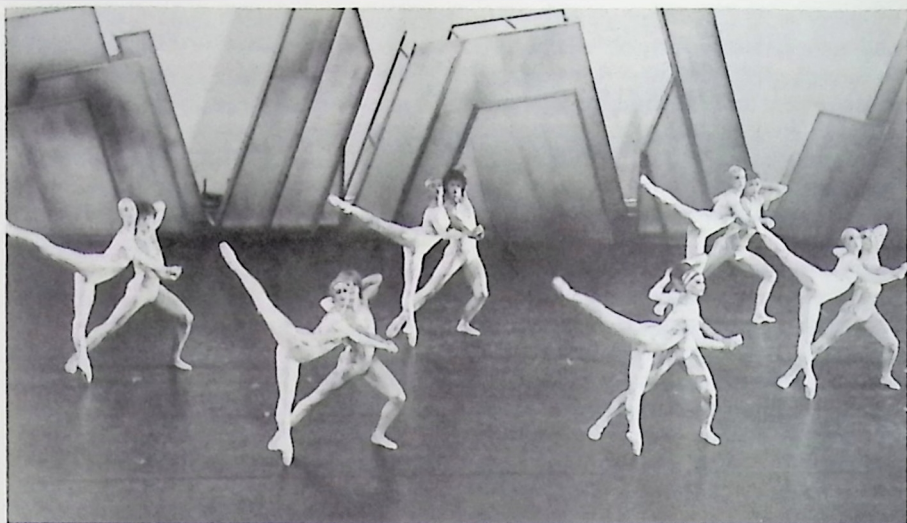
Klamath Falls is on less secure ground. Although their concerts are well received, they can always use new members. Bumala said they will be kicking off their annual membership drive the week of March third.

The Klamath Falls Chapter is another example of personal dedication on behalf of its existing members. Recently, a photograph appeared in a publicity book issued from the Community Concert headquarters in New York. Prominently displayed were a Klamath Falls board member and her daughter — ironing costumes for a Spanish dance troupe.

Klamath Falls boasts an excellent 1985-86 series of concerts. Already the DeFalla Concert Trio and the William Hall Chorale have appeared. Coming in March will be the Harvey Pittel Saxophone Quartet. In April, baritone Arthur Woodley will perform.

Some of the artists Bumala says they are seeking for their 1986-87 season include: the Alexandria Quintet (November); The San Francisco Opera Quartet (January); the Irish Pops Orchestra (February); and the piano duo, Markham and Broadway

Nevada Dance Theatre



Nevada Dance Theatre performs this month in Medford and Mt. Shasta / Weed.

Bill Schustik



Folk singer Bill Schustik performs in Gold Beach April 8.

(March). All performances will be held in the Mill School Auditorium in Klamath Falls.

A symphony from Houston flew in on a DC7 from their last engagement in Boise . . . at least they tried to fly into Medford . . . the pilot took one look at Medford's runway and flatly refused to land there.

Ron Weatherford is the Membership Chairman for Medford's Community Concert Association. Weatherford told me they have suffered during the past three years, only barely covering their budget. Part of the reason for this is the competition provided by nearby Britt Festival and the Rogue Valley Symphony.

"When we started in 1938," says Weatherford, "we were the 'big kid' on the block." Medford Civic Music became the Medford Community Concert Association in 1966 and grew to be considered a big success story, being in the top 10% of artists' budgets within a network of 800 national chapters . . . until three years ago, that is.

In an attempt to increase membership, Weatherford told me they'd developed a double series ticket membership for their 1985-86 season; a red series and a blue series, both of which are to be anchored at the end of the season with one final concert.

"It didn't work," said Weatherford. "One series sold, the other didn't. We just managed to cover our budget. Our staff consists of volunteers. There are no salaries. What we raise from our membership sales goes to pay the artists and expenses."

The ill-fated series in question has a dynamite lineup. Already past are performances by the Four Piano Quartet (Red series); violinist Robert McDuffies (Blue series); the Empire Brass (Red series) from Boston University and Tanglewood; and the William Hall Chorale (Red series). Coming this month will be the Nevada Dance Theatre (Blue series) from the University of Nevada in Las Vegas; and the New York Light Opera Company (Red series). The final concert

in March (for both series) will feature the Philharmonic Hungarica, professional musicians who escaped Hungary in the 1950s and fled to Germany. Conducted by Andre Bernard, their selections will include Beethoven's 7th Symphony.

Near disasters are not new to the Medford Community Concert Association. A ballet company once balked at the condition of the auditorium floor and, claiming it was too slippery, refused to perform. As the audience was filling the seats, an innovative member of the troupe soaked the floor with Coca Cola. It dried to a comfortable gummy finish satisfactory to the artists and the show progressed. Coke's unusual properties did the job too well — and continued working on the surface. The floor had to be completely refinished after the troupe left.

Favorite pianist Alycia DeLarocha experienced the incredible mobilization potential by the Medford board members when she appeared in the early 1970s. After her performance in Medford, she was scheduled to go immediately to Calgary, Alberta, Canada. But a Canadian air strike had been declared, and she flatly refused the idea of a proffered private plane. As the time for her Canadian appearance neared, arrangements were made by one board member to transport her by train part way to Canada; another board member who owned a Hertz Car Rental agency arranged for a car to Vancouver; and another board member secured a drawing room on a Calgary-bound train. By all their calculations, she would make the concert in Calgary with only minutes to spare. But she was snowed in midway to Calgary and arrived at the concert hall over two hours late, only to find that the entire audience had waited for her. It was, she said later, the best concert she had ever experienced . . . thanks to Medford.

In 1967, a symphony from Houston flew in on a DC7 from their last engagement in Boise . . . at least they *tried* to fly into Medford. As the story goes, the pilot took one look at Medford's runway and flatly refused to land there. Instead, he landed at an Air Force base near Klamath Falls and the three buses waiting at the Medford airport had to race to Klamath

Emmanuel Sheynkman



Russian-born Mandolinist Emmanuel Sheynkman at Yreka Community Theatre on February 1.

Juliana Markova



Bulgarian concert pianist Juliana Markova at Yreka Community Theatre on February 20.

Falls to retrieve the orchestra. Again, people were filling the seats of the auditorium when the harried symphony was ushered directly to the stage, agitated and without dinner. After the performance, the board members rallied again and managed to handle ninety-five unexpected guests for an impromptu supper.

It is this kind of spirit that suggests the Medford Community Concert Association isn't going to accept their recent financial setbacks without fighting back. Next year, says Weatherford, they will present a single series membership ticket during their 1986-87 membership drive which will kick off February 24 and run until March first. "Making the decision to go to one series will cut our membership drastically because there will be less seating," says Weatherford.

For a membership of only 528, members will be able to enjoy five excellent performances. Starting in the fall of 1986, the Spanish Lute Orchestra from Madrid; followed by the Slovak Chamber Orchestra, conducted by Bohdan Warchal, who also is a violin soloist; Soprano Katherine Luna will appear following her debut at Lincoln Center and a concert at Carnegie Hall; then Peter Nero, Golden Globe winner, and winner of two Grammys (and ten nominations) will offer an evening of classics and pops; and finally, the Canterbury Trio with David Cerone (violin), Jennifer Laugham (cello), Anne Epperson (piano), and guest soloist David Jolley (French horn).

All performances will be held exclusively in the Old Medford High School auditorium in south Medford. Weatherford was excited about the newly renovated auditorium: "I was just looking at it the other day. They did a great job. There are more seats and now there's great potential for ballet. It's a knockout!"

The Gold Beach Community Concert Association is only six years old and their troubles seem bigger than they are. One gets the feeling that things are being held together with nothing stronger than spider webs.

Gold Beach is reeling. Representing the smallest area with the smallest budget, the Gold Beach Community Concert Association is only six years old and their troubles seem bigger than they are. Recently their chairman suddenly moved to Idaho, and two important board members fell very ill. One gets the feeling that things are being held together with nothing stronger than spider webs. Gold Beach is a mill town and, last year when the Champion International Plywood Mill closed down, the community was dealt almost a death blow.

Cleo Sloan, treasurer, says that Gold Beach is going to focus more on tourism potential in the coming years. Bearing in mind that most tourists come to Gold Beach during the spring and summer, Sloan said they are going to move their membership drive from September to a more accessible summer date this year in hopes of attracting outside memberships.

Against rather alarming odds, they brought in some impressive artists for their 1985-86 season: Hungarian Brass; the De Fally Guitar Trio; the Auora Trio; and folk singer Bill Schustik. Although they have roughed out their 1986-87 season, they refused to release it, fearing, perhaps, that they might not be there in 1986-87. Everything appears contingent upon the success (or failure) of their summer membership drive (kicking off for two weeks through Labor Day). At that time, Sloan assured me, they would release their projected season performances.

The community appears to be tightknit and supportive. Sloan mentioned the annual party they throw for the Board of Directors, workers and artists. She also shared the joy with which the community hosted a potluck supper for the New Christy Minstrels when they appeared in Gold Beach.

"They were such nice kids . . . so far from home. It was wonderful getting to know them. They appreciated the home cooked food, too. Some of them told me they felt as if they were the sole supporters of 7-11 Stores across the country."

"It doesn't seem fair, with all the problems in Gold Beach at the moment, that the Community Concert Association should also be penalized for being so small and ill

Finlandia Sinfonietta



Finlandia Sinfonietta performs March 14 at College of the Siskiyous.

Philip Creech



Tenor Philip Creech performs in Roseburg

equipped. Although guest performances are held in the 700-seat Reilly Creek Grade School auditorium, there is no grand piano in all of Gold Beach. "We have an old upright," says Sloan, "but nobody wants to play on it. Some artists stipulate: no grand — no show."

There ought'a be a law . . . or at least a donated baby grand.

And they call it the Yreka Community Theatre. They also call it the "At Last" Theatre, because . . . at last, they have one of their own.

Yreka no longer is part of a Community Concert Association. Although there was an Association chapter in Yreka long ago (nobody I spoke to was quite sure when it started), it broke down a couple of times and, somewhere in the 1950s, unofficially hooked up with an existing organization in Mount Shasta. However, this is not to say Yreka is without a concert series. They have a wonderful organization. And they call it the Yreka Community Theatre. They also call it the "At Last Theatre," because . . . at last, they have one of their own.

Bob Marshall manages the city-owned and funded facility with a seating capacity of 307. So far this season, every performance has been sold out, says Marshall. What has already passed in the 1985-86 season includes: the Western Opera Theatre (Don Giovanni); the Los Angeles Piano Quartet; Sukay (traditional music from the Andes); and the Eugene Ballet (Nutcracker). Starting this month and moving to the last concert in April are: Emmanuel Sheynkman (Russian Mandolin); Juliannia Markova (a Bulgarian concert pianist); the Good Ol' Persons (bluegrass); the Mother Lode Group (gold rush era drama and comedy); and finally, Ruth Langridge Dance Company (contemporary dance from San Francisco).

Ticket series are available for the upcoming 1986-87 series. Scheduled for the next season are: the Western Opera Theatre (La Boheme); the Arden Trio (chamber music); and Ted Morka (Flamenco dancer). Tentatively scheduled are the Battlefield Band (Scottish); the

Eugene Ballet; Tandy Beal Dance Troupe; and the Louisiana Aces.

College of the Siskiyous: a new kid on the block . . . shows every sign of being a smash hit.

A new kid on the block is College of the Siskiyous in Weed. Jim Arack, Director of Community Services, says that their first season this year shows every sign of being a smash hit. Although funded in part by the college, they will have a membership drive in the summer of 1986. With 230 existing charter members, they hope to double their membership next year. The theatre holds 604 people and Arack said they want to focus on the acquisition of top quality groups and entertainment.

Quality is exactly what they offer during this 1985-86 season. Two concerts have already been held and one was a sell out: *A Christmas Carol* (presented by the Music Theatre of Wichita — with over one thousand performances in the United States and Canada); and the Saturday Brass Quintet (winners of the 1983 Artists' International Chamber Competition in New York City, and with a debut in Carnegie Hall).

Still to come this season are: Frulichia (twenty-four performers presenting international dances from Yugoslavia); Finlandia Sinfonietta (Scandinavia's foremost chamber orchestra on their first American tour); and Chanticleer (a world acclaimed male chorus).

A wonderful lady about 160 years old . . . told me she is a board member of the Mount Shasta Community Concert Association, as well as three secretaries . . .

And I have saved the very best for last. Mount Shasta. The people make this my favorite and I'm grinning as I write. I had called to speak with Dick Bliss, octogenarian and Manager of concert bookings for the Mount Shasta Community Concert Association. Instead, I spoke with his wife, Helen Bliss, a won-

derful lady about 160 years old. Still going six hundred miles an hour, she told me she is a board member of the Mount Shasta Community Concert Association, as well as three secretaries.

"Three secretaries?" I asked.

"Well, no. They made me give up one of them. Now I'm only two secretaries." Judging from the energy in her voice, I didn't doubt her for a minute.

She told me that the Mount Shasta/Yreka coalition organized a three-concert series for the 1985-86 series. The first concert was titled "Four Hands - One Piano" and featured Nancy Arganbright and Dallas Weekly. Still to be experienced will be the Nevada Dance Theatre this month and, in April, the Bonnie Phipps Folk Ensemble.

The Mount Shasta Community Concert Association pulls its audiences from the surrounding mill and rail towns. Mrs. Bliss admitted the economy was not very good at this time. Exacerbating the problem of failing local memberships include new competition provided by the first season concert series offered by College of the Siskiyous; competition from cable television and home video machines; and, said Mrs. Bliss, a complicated problem concerning older folks.

"Much of our membership comes from older people. They all need rides. If someone dies who has been doing all the driving, everybody stays home. Another aspect of it is the fact that at some point they end up with nothing but time and money. Rather than support their local concert series like they should," she laughed, "instead they invest in a motor home and take off for a warmer climate. A lot of them are doing that. It all hurts our membership."

The Mount Shasta concert season for 1986-87 isn't known yet. It all depends on how the fall membership campaign goes. They need 600 members; that's what the auditorium holds at Weed's College of the Siskiyous, where they hold their performances.

Somehow, I know they'll pull it off. Consider the nature of the Bliss family and friends. Years ago, a singer named Barbara Wilder talked Dick Bliss into accompany-

ing her on the piano. One thing led to another. A small piano was purchased and painted bright turquoise. Top hatted costumes were created. And a show was born. Enter Wilder and Bliss, the Pop Topettes . . . and their traveling show: *Nightmares*. That was fifteen years ago, and every year they perform in the recreation room at the City Park for all kinds of reasons and for all kinds of people. During that time they raised \$23,000 which they donated to various local civic projects in neighboring towns like Weed, Dunsmuir, Yreka, and others.

I'm still grinning. People like that are wonderful. These have been stories of selfless (and largely unpaid) dedication, and most of the people exhibit a most outstanding commitment to the perpetuation of the arts in their respective locations. It is a beautiful synergy, and a kudo also is offered to the equally dedicated audiences who respond so eagerly every year.

Sherry O'Sullivan is a free-lance writer and graphics designer who resides in Ashland.



So You're Having An Operation

A Step-by-Step Guide to Controlling Your Hospital Stay

by Karen R. Williams (R.N., M.N.)

and Janet K. Stensaas

Prentice-Hall, Inc.

Review by Barbara Ryberg

A registered nurse and a freelance writer teamed up to produce a book designed to help people overcome their fears and cope with what it means to be a surgery patient.

Citing the responsibility of the patient, "to be involved in his or her own care," the authors warn that "*surgery is not a spectator sport*." Taking control of your hospital stay, will, they claim, make you more comfortable, put you in less need for large doses of pain medication, and possibly even send you home sooner.

It is not difficult to master what that might require. Get yourself into shape through proper nutrition; the body uses all its resources to combat the rigors of "the knife," so don't choose the pre-surgery hour to diet. Get plenty of exercise; the healing process needs all the help it can get, so tone those muscles! Finally, think positively. Nutritional charts and lists help you follow all these rules.

Aside from the physical exigencies, there are the practical ones. The paper work, for example, can be overwhelming. Sample forms are included in the book to give some idea of what to expect. More importantly, the entire hospital staff is presented as a "chain" of interconnected support systems. Learning where different members of the staff connect might be helpful, and certainly would add to one's sense of security. And feeling secure and

cared for is part of the idea of a hospital stay.

With the cost of medical care going nowhere but up these days, it is important to know what you are paying for and what you are not. In addition, it is important to know how to pack for your hospital stay so you will have what is needed to be sure of maximum comfort. The authors emphasize that valuables should always be left at home as most hospitals with large staffs and lots of visitors cannot provide security.

But there are certain areas where a patient can exercise some authority. The food you eat is one example. Most hospitals are equipped with microwave ovens, which means a patient can arrange to have meals brought in. While some hospitals, in competition with others, now offer "gourmet menus," most do not.

The authors try to cover all the common, major surgeries, such as thyroid, stomach, hysterectomy, etc., as well as provide a medical vocabulary index to help understand what the medical staff might have to say about each one. There is nothing worse than feeling locked out linguistically when you're sick. They also provide a good description (there are many drawings), of all the tubes, drains, packs, etc., that a patient might encounter.

With all that's being written today about the effects of stress on the body and mind, learning what to expect in a surgical situation is bound to ease anxieties.

Another thing patients should know is that hospitals are full of medical staff who are not doctors. Doctors are more like visitors. That is why it is important to learn the chain of support, because chances are you will be dealing with someone other than the person who performed the operation.

Even though it won't make you *want* to go to the hospital, it's a good book, helpful and sympathetic, and ought to prepare the patient for everything except the shock of how to cope with the bill.

Barbara Ryberg is a freelance writer based in Ashland.



A portrait of Susan Berry by Lisa Joyce-Hill. Photo by Ellen Miles.

WOMEN: *A Creative Force*

Fifth Annual Susan Berry Women's Art Festival by Robin Havenick

The late Susan Berry had hopes that the Women's Art Festival she began in the Fall of 1981 would outgrow its modest origins and one day take over the Douglas County Fairgrounds, in a grand celebration of women's creative spirit. Berry's friends, collaborators on previous festivals, artists, and the Steering Committee for the 5th Annual Susan Berry Women's Art Festival are helping to realize Berry's dream. Not yet large enough to take over the Douglas County Fairgrounds, the Festival will move from the Umpqua Valley Arts Center, where it has been held for the past three years (the first year it was held in the IWA Hall), to Gallery Arts, a woman-owned gallery in an elegantly renovated church in downtown Roseburg (Main Street Gallery, 809 SE Jackson). The Festival will begin on Friday, February 28th at 6:30 p.m. with a reception for the artists, performances of drama, music and dance, refreshments and gallery viewing. On Saturday, March 1, performances will begin at 8:00 p.m., and the gallery will be open for viewing between 10:00 a.m. and 5:00 p.m. Performances begin at 3:00 p.m. on Sunday, March 2, with gallery viewing between 10:00 a.m. and 3:00 p.m.

From the beginning, the goal of the Women's Art Festival has been to provide a forum for women's art, to include the whole spectrum of women's creative endeavor, the folk arts as well as the fine arts. When deciding the theme for the 5th Annual Women's Art Festival, "Women: A Creative Force," planners hoped to be inclusive, to encourage all women artists. This year, a new entry category — literary works (short stories, essays and poetry) — joins the traditional Festival disciplines: basketry, ceramics, glass, paint, printmaking, sculpture, fiber, mandalas, quilts, photography, and of course "any other." At this publication's printing time, already a wide array of visual artists had applied (one month prior to the application deadline); oil and watercolor painters, printmakers, sculptors, potters, fabric artists, woodburners. And judging from past years' events, the Festival will range from the technological — film artists — to the traditional — weavers. As always, the majority of the participating artists have come from all over the Pacific Northwest; artists from outside the area are also welcome and have applied.

continued next page

Musician and composer, Lana Manahan, who is coordinating this year's musical performances, points to a change in direction for the Festival: this year the musical requirement is work *written* by women, not just *performed* by women (now to be performed by women and men), classical as well as contemporary blues, jazz and rock. "It has been important for me as a musician and composer," says Manahan, "to realize that women have been creating music forever." It is only recently that many of us have been made aware of works by women composers from the past, thanks to the loving and diligent work of feminist musical historians. While coordinating the music for this Festival, Manahan contacted libraries and museums all over the country. "Of course, the later in history you go," Manahan says, "the more easily accessible the music by women is. Piano is also a very accessible instrument, but I don't want to overload the Festival with piano music." Manahan's goal has been to provide musical diversity both in historical periods as well as styles. Among the musicians scheduled, the Canterbury Quartet will perform the music of Vittoria Aleottio from the 16th century, with music transcribed by Lana Manahan. Stephanie Schoap will perform music by Fannie Mendelssohn (Felix Mendelssohn's sister) from the 19th century. Early baroque chamber music by Barbara Strozzi will also be performed.

In dance as well, the emphasis has been on work created by women. Planners focused on presenting a wide selection of dance genres, genres that span the centuries so that the historical and the contemporary would be represented: classical, folk, Polynesian, modern.

This grand celebration of women's art began in 1981, the brainchild of Susan Berry, a Fine Arts major in college, a tremendous art appreciator, and a strong supporter of women's art. One of the first observations she made when she moved to Roseburg from Los Angeles in 1979 was that, although Douglas County had an abundance of talented women artists, there was no forum for women's art. By 1981, Berry had encouraged enough friends and acquaintances to back her vision of a women's art festival. As Judith

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Madrigal Singers, left to right: Lana Manahan, Lynn Meador, Linda Granholm. Photo by Judith Rose.

Rose, Berry's close friend and collaborator on the festivals, has said, "Susan had the gift of motivating people."

Berry joined forces with the Umpqua Rivers Chapter of the National Organization for Women who agreed to sponsor the Festival. "NOW provided the backbone support: the seed money and a lot of the muscle," Rose says, with no political strings attached. "There is nothing political involved at all," she underscores. "NOW does not relegate decisions or mandates." Furthermore, Rose is quick to point out, "The Women's Art Festival is not a rejection of men's work, but a positive appreciation of women's work, both visual and performing. Men have been very strong supporters of the Art Festival, from assistance given to attendance."

Each year, the Festival has realized growth and success. After the first year, it began to generate money (to be used for the succeeding year's festival), and the range of artistic disciplines and styles has grown annually. Always, the goal has been to include women's art of quality, both well-known artists — like watercolorist, Miwako; painter and printmaker, Susan Comerford; and sculptor, Christina Daily — as well as to introduce unknown artists. Every year, new artists emerge.

Susan Berry died in June, 1984. In the Fall of 1984, the 4th Annual Women's Festival became the "Susan Berry Women's Art Festival," and friends, collaborators and artists gathered forces to ensure that Susan's vision lived on. A



Fourth Annual "Susan Berry Women's Art Festival." Photo by Judith Rose.

sadness and nostalgia set the tone for the Festival, a Festival in tribute to Susan Berry.

This year, there is a new liveliness. "The sadness of Susan's death has passed," Rose says. "We can see the Festival standing alone, apart from Susan and her energy." There have been many changes in this year's Festival: from a Fall Festival to a Spring Celebration; from the Umpqua Valley Arts Center to Gallery Arts; from a Festival chaired by one person to one coordinated by a Steering Committee (Judith Rose, Lana Manahan, Corrine McTaggart, Gail Jackson-Frances, and Regina Dresser), with constant advice from participating artists.

For the members of the Steering Committee, the question keeps coming up, "What would Susan have wanted?"

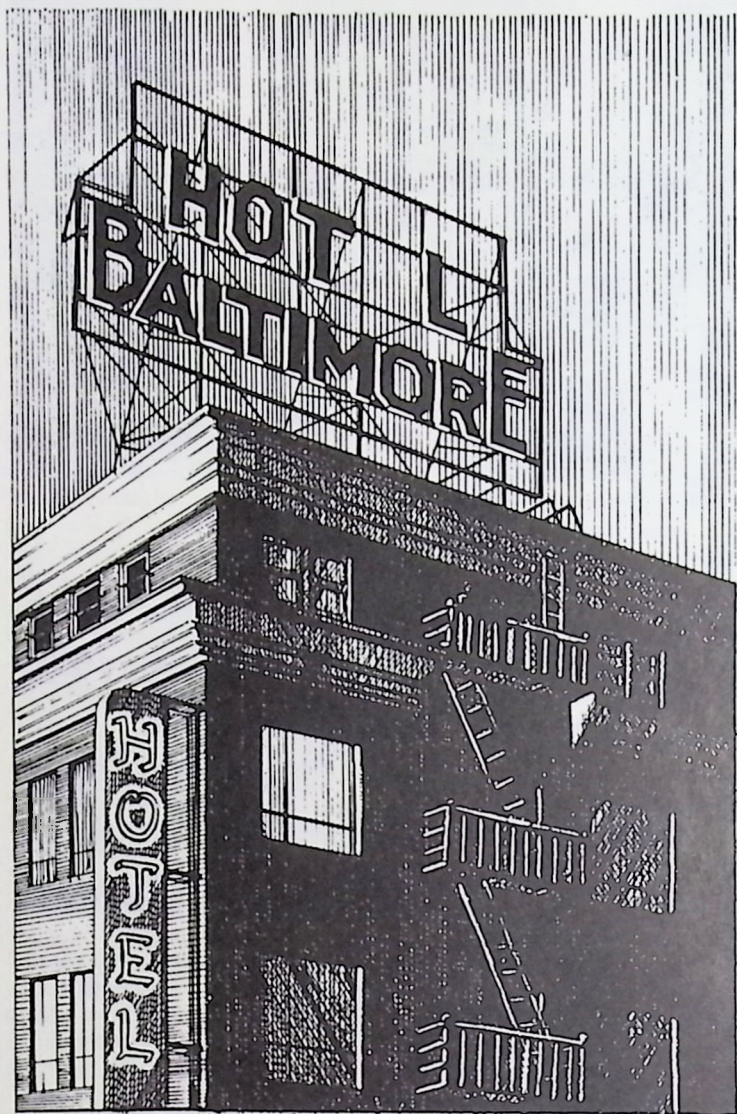
"Simply a forum for women's art done in the best way possible," Rose assures. "That leaves us a lot of latitude." Considering the Festival's continuing success, the fact that the numbers of performances, artists, and participants are growing annually, and finally the fact that people in Southern Oregon have come to expect the Women's Art Festival every year, perhaps the Douglas County Fairgrounds will one day be the only suitable accommodations for this unique Northwestern Festival for women.



Umpqua String Ensemble, left to right: Virginia Lenington - violin; Virginia Young - piano; Pat Cracknell - violin; Lloyd King - cello. Photo by Judith Rose.

Robin Havenick teaches English at Umpqua Community College in Roseburg.

KSOR GUIDE/FEB 1986/19



ACTF Honors Theatre At Southern

by Fairlight Lucia

When I first read the script of *Cloud 9*, I didn't like it. Other people in the department had their reservations, too. It was not a tame, nor an easily understood play, and reactions to it were mixed — except for those who had seen the play done elsewhere. They were enthusiastic about the potential of having a winner in *Cloud 9*, which we entered in the 1985-86 American College Theatre Festival (ACTF) competition.

Their faith was vindicated when Southern Oregon State College was invited to stage *Cloud 9* at the regional competitions in Ellensburg, Wash., in February. This is the first time Southern has been honored by an invitation from ACTF to compete in the Region IX finals. Southern, along with three universities in Washington which were chosen, vied with approximately 45 other schools throughout Washington, Oregon, and Alaska for the honor.

The cast, the crew, and the faculty are excited by the opportunity to tour the show to Ellensburg, the possibility of winning the regional, and then traveling to Washington, D.C., for the finals. The excitement surrounding *Cloud 9*, however, began long before the invitation to Ellensburg. It began when the play was still on the list of "potentials" for production this year.

In the midst of last year's departmental changes, acting chair Craig Hudson suggested we expand our program significantly by adding a second series of shows in the '85-86 season. Besides our usual subscription season of plays, we would produce three or four other shows — shows of a different kind than what our public was used to seeing.

There are several reasons for trying this new direction, the primary one being a belief that students need more opportunities not only in staging plays, but in staging a wide spectrum of theatre, from

the conventional to the offbeat and avant-garde. It was time for us to grow up away from the safe, and do some of the risk-taking that instructors were always asking the students to do. All of this would take money, and since the project was very student oriented, the Educational Activities Advisory Committee agreed to help fund the season. So, the Second Season was set, and the plays chosen were *Cloud 9*, *Hot 1 Baltimore*, and *Getting Out*.

Last fall, the casting for *Cloud 9* was quite competitive, drawing community members as well as students. It was a challenging play with lots of opportunity for professional growth in the roles. Cast were Matthew Olson, Amy Thone, Victoria King, Steve Heiman, Rex Young, Lisa Bray, and Karl Backus. The department hired Cynthia White, a free-lance director, to direct.

As rehearsals progressed, and White and her cast developed the performances, the play began to grow on me. I watched the students struggle to understand characters of another time, gender, and culture; to master the correct accents; to reach out into emotions and relationships that were foreign to their own life experiences. I saw Karl Backus become a mincing, repressed Victorian lady in Act I, and then transform into a blustering, confused 20th-century homosexual in Act II. Most importantly, I saw him stretch both himself and his talent.

I was not the only one who saw and appreciated Karl's efforts. He won an Irene Ryan Scholarship nomination for his work in *Cloud 9*. Other nominees are Victoria King for her multiple roles of Mrs. Saunders and Ellen in the first act, and Betty in the second act; and Lisa Bray for her portrayal of little Edward in Act I, and Victoria in Act II.



Victoria King, Lisa Bray and Karl Backus. SOSC News Service Photo.

"*Cloud 9* is a new, complex and challenging work," says Department Chairman Dr. Dale Luciano. "I've had a lot of positive feedback about the show, especially from the professional theatre community. The general audience, which may never have heard of *Cloud 9* or the attention it garnered in London and New York, may have had a more difficult time with the play."

"That's why we scheduled the Seminar Night, a dialogue between actors, director, designers and audience, on the second evening of performance. One woman asked why there hadn't been such dialogs in the past. They are commonly used at other theaters across the country, to enhance the audience's experience of a play."

Still, some people did not like the play. "In a way, I would be disappointed if we didn't get some shocked reactions," Luciano states. "*Cloud 9* is supposed to be unsettling. Part of the purpose of theatre and art is to reach out beyond the accepted boundaries and challenge our perceptions of the world. Some people are bound to find ideas, concepts, words, and situations beyond those boundaries that

offend them. We did our best in advertisements and articles about *Cloud 9* to warn our audience that some might be offended or embarrassed by the play."

The whole idea of a "second season" is to incorporate a sense of experimental or non-traditional productions into our schedule. Most college and university theatre departments around the country do stage these unconventional shows, and the Accreditation and Standards Committee of the American Theatre Association stipulates that programs offering the preprofessional BFA degree should offer such a series.

"It's the intention of the Second Season to offer a variety of challenging work," Luciano said. "Although the three Second Season shows are all contemporary this year, I'd like to see classic works re-interpreted for the modern audience. There's also an interest in staging previously unproduced plays."

The rest of Southern's Second Season consists of a dance concert to be choreographed and performed by dance students, and two plays, *Hot 1 Baltimore* and *Getting Out*. Scheduled for May 7-10, *Getting Out* will be directed by the



Amy Thone (foreground) as Maud; and (left-right rear): Lisa Bray as Edward, Matthew Olson as Clive, and Karl Backus as Betty.

Oregon Shakespearean Festival's William McKereghan, who directed *The Dining Room* for the department last year.

Getting Out is based on a true story of a young woman who was convicted of murder. Released from prison, she has difficulty adjusting to society and trying to build a constructive life for herself. Penned by Pulitzer Prize-winning author Marsha Norman, the play uses flashbacks of the "heroine's" childhood and life in prison to help the audience understand how she was shaped and molded. It is not a pretty play, but it is a powerfully beautiful story of the survival and triumph of the human spirit.

The third play, *Hot I Baltimore*, is going to be directed by Shakespearean actor Richard Elmore. "One of the great benefits of this Second Season is that students will be working with such fine and experienced people as Elmore," Luciano says. "The greater variety of

professionals these students are exposed to, the better they will be prepared to cope with the demands of professional theatre."

Hot I will play on February 13-16 in the Center Square Theatre. The play should do well in the intimate atmosphere of the small stage, as it all takes place in the lobby of a run-down old hotel. Here we are introduced to an amusing conglomeration of individuals who share their lives, loves, loyalties, and lies, in a fast-paced and, at times, uproariously boisterous manner.

All the shows, thanks to EAAC funding, will have \$3 ticket prices. This is to encourage students and other non-traditional audience members to try something new. And, maybe like me, they will end up liking something they never thought they would.

Fairlight Lucia is a journalism student at Southern Oregon State College.

PROGRAMS & SPECIALS AT A GLANCE

The Rogue Valley Chorale performs Bach's "Mass in B Minor" conducted by Lynn Sjolund with guest soloists Mira Frohnmayr, Ellen Phillips-Frohnmayr, James Stanard, and Ellison Glatly; accompanied by the Rogue Valley Chamber Orchestra with members of the Oregon String Quartet as guests in the principal chairs. The performance, recorded live November 25, will air on Sunday, February 2, at 2 pm.

The Rogue Valley Symphony Orchestra, conducted by Yair Strauss, performs Dances from "The Three Cornered Hat," by De Falla, Beethoven's Symphony No. 6 ("Pastorale"), and Bruch's Violin Concerto No. 1 with Sherry Klass, violin soloist, in a live-on-tape concert which airs Tuesday, February 11, at 7 pm.

The Oregon Symphony, with renowned cellist Lynn Harrell as soloist, performs works by Faure,

Tchaikovsky, and W. baton of James DePr series on Saturday, F

The Metropolitan O Levine, performs Ge Bess," considered by r opera, on Saturday, F (early opera air time)

A Celebration of Jaz Hendricks pays tribu music and musicians i month in a special fo Tuesdays at 4 pm.

Something Singing, a the 19th century phil Bronson Alcott and h Louisa May Alcott, a beginning February 4

Sunday	Monday	Tuesday	Wedn
6:00 Ante Meridian	6:00 Morning Edition	6:00 Morning Edition	6:00 Morn
9:30 St. Paul Sunday Morning	7:00 Ante Meridian	7:00 Ante Meridian	7:00 Ante
11:00 Audiophile Audition	9:45 European Profiles	9:45 900 Seconds	9:45 Abou
12:00 Chicago Symphony	10:00 First Concert	10:00 First Concert	10:00 First
2:00 First Take	12:00 KSOR News	12:00 KSOR News	12:00 KSO
3:00 Philadelphia Orchestra	2:00 Los Angeles Philharmonic	2:00 Cleveland Orchestra	2:00 Tonic Carn
5:00 All Things Considered	4:00 About Books and Writers	4:00 Horizons: Black History Month	3:00 A No
6:00 The Folk Show	4:30 Northwest Week	4:30 Fresh Air	4:00 Stud
9:00 Possible Musics	5:00 All Things Considered	5:00 All Things Considered	5:00 All T Cons
Music From Hearts of Space	6:30 Siskiyou Music Hall	6:30 Siskiyou Music Hall	6:30 Siski Musi
	9:00 The Mind's Eye	9:00 Something Singing	7:00 Musi
	9:30 Don Quixote	9:30 Joe Frank	9:00 Vinta
	10:00 Post Meridian (Jazz)	10:00 Post Meridian (Jazz)	9:30 Lord Wim
			10:00 Sidra On F
			11:00 Post (Jazz)

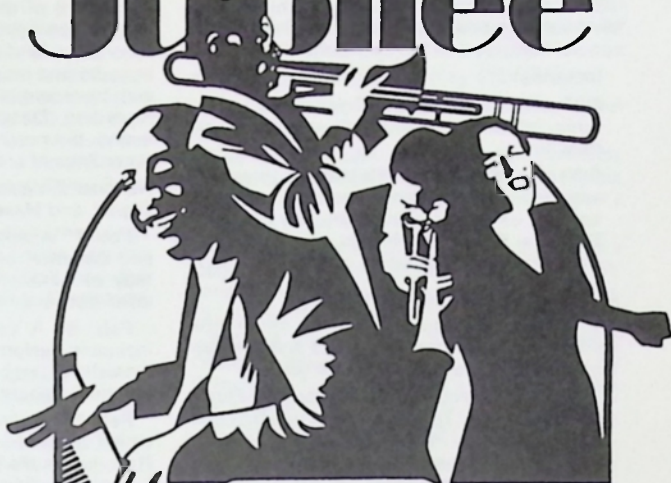
William Schuman under the
 st in the fourth of a special
 oruary 15, at 3 pm.

era, conducted by James
 ge Gershwin's "Porgy and
 any to be America's premier
 bruary 15, at 10:30 am

hosted by vocalist Jon
 to the best of America's
 recognition of Black History
 -part series on

our-part audio biography of
 opher and educator Amos
 famous author-daughter,
 Tuesdays at 9 pm

A Jazz Jubilee



Wednesday	Thursday	Friday	Saturday
6:00 Morning Edition	6:00 Morning Edition	6:00 Morning Edition	6:00 Weekend Edition
7:00 Ante Meridian	7:00 Ante Meridian	7:00 Ante Meridian	8:00 Ante Meridian
10:00 Women's Concert	10:00 First Concert	9:45 BBC Report	10:00 Jazz Revisited
12:00 News	12:00 KSOR News	10:00 First Concert	10:30 Micrologus
2:00 Music From Europe	2:00 Music From Europe	12:00 KSOR News	11:00 Metropolitan Opera
4:00 New Dimensions	4:00 New Dimensions	2:00 Santa Fe Chamber Music Festival	3:00 Pittsburgh Symphony
5:00 All Things Considered	5:00 All Things Considered	4:00 Marian McPartland's Piano Jazz	5:00 All Things Considered
6:30 Siskiyou Music Hall	6:30 Siskiyou Music Hall	5:00 All Things Considered	6:00 A Prairie Home Companion
9:00 Chautauqua!	9:00 Chautauqua!	6:30 Siskiyou Music Hall	8:00 A Mixed Bag
9:30 New Letters On the Air	9:30 New Letters On the Air	8:00 New York Philharmonic	10:00 The Blues
10:00 Jazz Album Preview	10:00 Jazz Album Preview	10:00 American Jazz Radio Festival	
10:45 Post Meridian (Jazz)	10:45 Post Meridian (Jazz)	12:00 Post Meridian (Jazz)	

SUNDAY

* by date denotes composers birthdate

6:00 am Ante Meridian

Your companion in the early morning! Ante Meridian combines jazz with classical music, special features and the Arts Calendar.

Includes:

6:30 am The Sounds of Science: Exciting audio introductions to the fascinating world of science.

8:30 am Bioregional Report: A biweekly report on environmental, economic and resource issues, produced by the Siskiyou Regional Education Project, and funded by the Carpenter Foundation of Medford.

9:30 am St. Paul Sunday Morning

Hosted by Bill McLaughlin, the series presents world-renowned performers and chamber ensembles in a relaxed, intimate setting.

Local funding provided by Foster and Purdy, Attorneys at Law; The Family Practice Group of Medford; Medford Radiological Group; Medford Ear, Nose and Throat Clinic; Medford Thoracic Associates; Dr. Ted Sickles; Dr. Eric Overland; Dr. Richard Schwartz; and the Schmiesing Eye Surgery Center.

Feb. 2 This program features the Los Angeles Vocal Arts Ensemble.

Feb. 9 Barbara Harbach performs a program of contemporary works for harpsichord, including *Fantasy on Beatles' Tunes*, by John Bayless.

Feb. 16 Members of the St. Paul Chamber Orchestra perform music by Beethoven, Bloch, Bax and Vandervelde.

Feb. 23 Pianist Garrick Ohlsson performs Schubert's Sonata in A Minor, Haydn's Andante and Variations in F Minor; and two works by Chopin: Barcarolle, and Ballade in F Minor.

11:00 am Audiophile Audition

Samples of the best Compact Discs, direct-to-disc recordings and other new, high-tech recordings; and interviews with leading figures in audio and music, who will acquaint listeners with the sometimes bewildering world of music recording. Direct from the satellite in digital sound, the program presents classical and jazz recordings of breathtaking quality.

National broadcast made possible by Telarc Digital, and Maxell.

Feb. 2 A program of new releases on CD, LP and cassette; and an interview with Michael May of Finial Technology on the company's laser-optical turntable.

Feb. 9 A comparison of sound sources, including performances of Berlioz's *Symphonie fantastique*; and an interview with Tom Null of Varese Sarabande records.

Feb. 16 A program about audio restoration, which includes the Sheffield recording of Rachmaninoff's *Elegiac Trio* performed by the Compinsky Trio; and an interview with Clark Johnson about the sonic excellence of 78s and 1950s-era LPs.

Feb. 23 Virtuoso music for three guitars; and an interview with Lee Adams of Soundstream on auto stereo systems.

12:00 n Chicago Symphony Orchestra

A new 39-week series of broadcast concerts by what many consider to be America's finest orchestra.

National broadcast funded by Amoco.

Feb. 2 Erich Leinsdorf conducts *Kleine Dreigroschenmusik* for Winds, by Kurt Weill; Suite from *Petroushka*, by Stravinsky; and Brahms' Symphony No. 1 in C Minor, Op. 68.

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Feb. 9 Sir Georg Solti conducts Brahms' *Variations on a Theme by Haydn*, Op. 56a; Lutoslawski's *Symphony No. 3*; and Beethoven's *Symphony No. 5* in C Minor, Op. 67.

Feb. 16 James Levine conducts, and mezzo-soprano Tatiana Troyanos is featured in *Seven Early Songs*, by Berg; and the Vocal Scene from *La mort de Cleopatre*, by Berlioz. Also on the program are Mozart's *Symphony No. 38* in D, K. 504 ("Prague"); and *Daphnis and Chloe Suite No. 2*, by Ravel.

Feb. 23 Rafael Kubelik conducts the world-premiere of his *Peripeteia*, for Organ and Orchestra, with Edgar Krapp, soloist; and the *Symphony #3* in E-flat ("Eroica") by Beethoven.

February 2

2:00 pm Special Broadcast of Bach's Mass in B Minor The Rogue Valley Chorale

In a performance recorded by KSOR in the Medford Senior High Auditorium on November 25, 1985, the Rogue Valley Chorale and Chamber Orchestra, conducted by Lynn Sjolund perform Johann Sebastian Bach's Mass in B Minor, BWV 232. Principal chairs in the chamber orchestra feature members of the Oregon String Quartet: Lawrence Maves and William Hunt, violins; Bernard Williams, viola; and Robert Hladky, cello. Vocal soloists include soprano Ellen Frohymayer, mezzo-soprano Mira Frohnmayer, tenor James Stanard; and bass-baritone Ellison Glattly.

2:00 pm First Take

An arts magazine spotlighting Southern Oregon and Northern California, produced by KSOR.

3:00 pm The Philadelphia Orchestra

Music Director Riccardo Muti and guest conductors with another season of concerts by this superb orchestra.

National Broadcast Funded by CIGNA Corp.

Feb. 2 Pre-empted by Bach B-Minor Mass Broadcast (see above).

Feb. 9 Stanislaw Skrowaczewski conducts the world premiere of his own Violin Concerto, with soloist Norman Carol; and Bruckner's *Symphony No. 5* in B-flat.

Feb. 16 Riccardo Muti conducts Haydn's Cello Concerto in D, with soloist Yo-Yo Ma; Tchaikovsky's *Symphony No. 5* in E Minor, Op. 64; and the *Prelude to Prometheus*, by Faure.

Feb. 23 William Smith conducts Stravinsky's Octet for Wind Instruments (1923); Zwillich's *Symphony No. 1*; Chabrier's *Fete polonaise*; and Chopin's Piano Concerto No. 2 in F Minor, Op. 21, with soloist Christopher O'Riley.

5:00 pm All Things Considered

The weekend edition of National Public Radio's award-winning nightly news magazine.

6:00 pm The Folk Show

Host Brian Freeman presents a wide variety of folk music, including performances by local musicians, live broadcast recordings, and more.

9:00 pm Possible Musics

Host David Harrer features "New Age" music from all over the world. Many of the recordings featured are rare imports. The program also includes:

11:00 pm Music from the Hearts of Space
with Stephen Hill and Anna Turner.

Local funding by Soundpeace, Ashland.

2:00 am Sign-Off



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MONDAY

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6:00 am Morning Edition

This award-winning news magazine is a lively blend of news, features and commentary on national and world affairs.

7:00 am Ante Meridian

Host Howard LaMere blends classical music and jazz with features from Morning Edition, plus:

7:37 am Star Date: A daily look at astronomical events.

7:58 am Community Calendar

8:35 am Ask Dr. Science (Duck's Breath Mystery Theatre)

9:00 am Calendar of the Arts

9:30 am Bioregional Report: A series of reports on environmental, economic and resource issues in Southern Oregon and Northern California, produced by the Siskiyou Regional Education Project with funds from the Carpenter Foundation. The reports will be heard during Monday's Ante Meridian, and at other times during the week.

9:45 am European Profile

Local broadcast made possible with funds provided by A-L Welding Products of Medford.

10:00 am - 2:00 pm First Concert

*Feb. 3 MENDELSSOHN: Symphony No. 3 ("Scottish")

Feb. 10 BUSONI: *Fantasia contrappuntistica* (for two pianos)

*Feb. 17 CORELLI: Sonata in E Minor for Violin and Harpsichord

Feb. 24 HAYDN: Trio in G for Violin, Viola and Cello

12:00 n KSOR News

2:00 pm Los Angeles Philharmonic

A 26-week series of broadcast concerts by this world-renowned orchestra now entering its 67th season with a new Music Director.

Feb. 3 Leonard Slatkin conducts *Credendum*, by William Shuman; Prokofiev's Violin Concerto No. 1, with soloist Schlomo Mintz; and Dvorak's Symphony No. 7.

Feb. 10 Erich Leinsdorf conducts *Greeting Prelude*, by Stravinsky; and three works by Copland: *Proclamation*, *Quiet City*, and the Piano Concerto, with Ursula Oppens, soloist.

Feb. 17 Erich Leinsdorf conducts Mozart's Symphony No. 35 ("Haffner"); Ravel's Piano Concerto in G and Mozart's Piano Concerto in A, K. 488, with soloist Alicia de Larrocha; and *La Valse*, by Ravel.

Feb. 24 Esa-Pekka Salonen conducts Bartok's Piano Concerto No. 3, with soloist Alexander Toradze; and Bruckner's Symphony No. 6.

4:00 pm About Books and Writers with Robert Cromie

Editor and journalist Robert Cromie talks with novelists, poets, playwrights and publishers in this series dedicated to the world of writers and writing.

4:30 pm Northwest Week

Northwest journalist Steve Forrester hosts roundtable discussion of issues in the nation's capital, and how they affect the Northwest. Northwest legislators are frequent guests. Hear how developments in Washington, D.C. will affect you!

Local funds by Medford Steel and Medford Blowpipe, divisions of CSC, Inc.

5:00 pm All Things Considered

Susan Stamberg and Noah Adams co-host this award-winning news magazine.

Local funds by William Epstein, M.D., Ashland; Earl H. Parrish, M.D., Medford and Computerland of Medford.

6:30 pm Siskiyou Music Hall

Your host is Lars Svendsgaard.

*Feb. 3 MENDELSSOHN: Symphony No. 4 ("Italian")

Feb. 10 JANACEK: *Lachian Dances*

*Feb. 17 CORELLI: Concerto Grosso in F, Op. 6, No. 6

*Feb. 24 BOITO: Prologue to *Mefistofele*

9:00 pm The Mind's Eye

A series of dramatizations of great literary works.

9:30 pm Don Quixote de la Mancha

Books I and II of the immortal Cervantes masterpieces come to life in this 13-part dramatization from Seattle's Globe Repertory Company.

Feb. 3 **The Knight Decelvod** While Don Quixote does penance for what he perceives is his maidenly Lady Love, his friends concoct a plot to lure him back to the inn.

Feb. 10 **Lies and Fables** Just as rural police are about to arrest Don Quixote for destroying public property, the curate and the barber entrap him and transport him home, as loyal Sancho Panza follows.

Feb. 17 **Squires False & True** Don Quixote's friends try their best to keep him at home, but their schemes can't prevent knight and squire from resuming their wanderings in search of eternal renown.

Feb. 24 **Dulcinea Enchanted** Don Quixote and Sancho seek the Lady Dulcinea, but three country girls and a troupe of actors teach them some harsh lessons about the difference between appearance and reality.

10:00 pm Post Meridian

An evening of jazz to complete the day. Call in your requests!

2:00 am Sign-Off

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TUESDAY

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6:00 am Morning Edition

7:00 am Antio Meridian

7:37 am Star Date

7:58 am Community Calendar

8:35 am Ask Dr. Science

9:00 am Calendar of the Arts

9:45 am 900 Seconds

A public affairs program produced by KSOR.
Hosted by Lars Svendsgaard.

Funds for broadcast provided by the Clark
Cottage Bakery, Ashland.

10:00 am First Concert

Feb. 4 MOZART: Horn Concerto No. 2 in
E-flat, K. 417

Feb. 11 HUMMEL: Septet in D Minor, Op. 74

Feb. 18 KORNGOLD: Violin Concerto in D

Feb. 25 SCHUBERT: String Quartet in
E-flat, D. 87

12:00 n KSOR News

2:00 pm Cleveland Orchestra

Another season of broadcast concerts under
Music Director Christoph von Dohnanyi.

Feb. 4 Erich Leinsdorf conducts Haydn's
Symphony No. 93 in D; Szymanowski's Violin
Concerto No. 2, with soloist Daniel Majeske;
and symphonic excerpts from *Parsifal*, by
Wagner.

Feb. 11 Christoph von Dohnanyi conducts
Hartmann's Symphony No. 2; Mozart's Horn
Concerto No. 3, K. 447, with soloist Hermann
Baumann; and Dvorak's Symphony No. 7 in D,
Op. 70.

Feb. 18 Riccardo Chailly conducts *Four
Norwegian Moods*, by Stravinsky; Mozart's
Violin Concerto No. 4 in D, K. 218, with soloist
Yung Uck Kim; and Stravinsky's *Rite of Spring*.

Feb. 25 Riccardo Chailly conducts Ravel's
Alborada del gracioso; Poulenc's Concerto for
Two Pianos, with Katia and Marielle Labeque,
soloists; and Beethoven's Symphony No. 2
in D, Op. 36.

4:00 pm Horizons - Black History Month

February is Black History Month, and we
present this four-part series of documentaries
on "America's Classical Music," jazz.

Feb. 4 Jazz, America's Classical Music
Trumpeters Wynton Marsalis and Jimmy Owens
join a group of other musicians for a fascinating
debate about the importance of perserving jazz
in America.

Feb. 11 A Celebration of Jazz: Louis Armstrong
In a tribute to the legendary trumpeter Louis
Armstrong, jazz singer Jon Hendricks shares
memorable stories about Satchmo, and per-
forms an assortment of famous Armstrong tunes.

Feb. 18 A Celebration of Jazz: Count Basie
A profile of the jazz pianist and bandleader
Count Basie features Jon Hendricks reflecting
on his association with Basie.

Feb. 25 A Celebration of Jazz: Duke Ellington
Singer Jon Hendricks re-creates the sounds of
the Duke Ellington band, and recalls fond
memories of Duke.

4:30 pm Fresh Air

Host Terry Gross interviews leading figures
in politics, entertainment and the arts.

Feb. 4 Television mogul Chuck Barris dis-
cusses the world of TV game shows which he



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created and produced, including "The Dating Game," and "The Gong Show."

Feb. 11 Gay novelist and essayist Edmund White, author of *A Boy's Own Story*, and *States of Desire: Travels in Gay America*, shares his observations on gay life and literature.

Feb. 18 One of America's preeminent film critics, Pauline Kael, discusses movies and movie criticism.

Feb. 25 Cellist Yo-Yo Ma, who at the age of 30 is already considered one of the world's most inspiring musicians, discusses the maturation of his playing.

5:00 pm All Things Considered

Local funds by William Epstein, M.D., Ashland; Earl H. Parrish, M.D., Medford, and Computerland of Medford.

6:30 pm Siskiyou Music Hall

Your host is Lars Svendsgaard.

Feb. 4 MOZART: Serenade No. 10 in B-flat, K. 361

Feb. 11 HAYDN: Symphony No. 104 ("London")

Feb. 18 BERG: Violin Concerto

Feb. 25 BRAHMS: Clarinet Trio, Op. 114

7:00 pm February 11

Rogue Valley Symphony Orchestra

A tape-delay broadcast of the RVSO's February 8th concert from the SOSC Music Recital Hall. Yair Strauss conducts Dances from *The Three Cornered Hat*, by De Falla; Bruch's Violin Concerto No. 1 with Sherry Klass, soloist; and Beethoven's Symphony No. 6 ("Pastorale").

9:00 pm Something Singing

This four-part audio biography of the 19th century philosopher and educator Amos Bronson Alcott stars Charles Kimbrough as the eccentric New England transcendentalist, with Nancy Linehan as his wife, and Nancy Marchand as Alcott's "scribbler" daughter, Louisa May Alcott.

Feb. 4 Bronson Alcott lies waiting for death in a cold and empty house, as Louisa May Alcott thinks back on the early days of her parents' marriage, and tells us to "keep an eye on Socrates."

Feb. 11 Bronson Alcott visits England, and returns with three friends to found an ideal community in the New England countryside - despite the slate of the farmhouse roof.

Feb. 18 Life at Fruitlands, "the ideal community," is neither comfortable nor free of conflict; with little to eat and the cut barley lying in the fields, Alcott and one of his partners leave the farm to go recruiting.

Feb. 25 Louisa May affectionately celebrates her father's sublime failure, and tells listeners why she's been exhorting them to keep an eye on Socrates.

9:30 pm Joo Frank

The award-winning adult storyteller Joe Frank surveys the modern landscape of love, hope, despair and living in 13 half-hour dramas for radio.

Feb. 4 Questions This "thought-journey" explores the philosophical riddles of free will and determinism.

Feb. 11 The Decline of Spengler (part one) Oswald Spengler, in search of immortality, embarks on a pilgrimage.

Feb. 18 The Decline of Spengler (part two) Oswald Spengler encounters a myriad of problems in his quest for immortality.

Feb. 25 Across The River In an unusual "audio experience," listeners are invited to consider the question of boundaries.

10:00 pm Post Meridian

Jazz selected for the late night. "Ask Dr. Science" opens the program.

2:00 am Sign-Off

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WEDNESDAY

* by date denotes composers birthdate

6:00 am Morning Edition

7:00 am Ante Meridian

9:45 am About Women

Your host is Esther Nitzberg.

Funds for local broadcast provided by Valley Chevrolet, Medford.

10:00 am First Concert

Feb. 5 PFITZNER: Sonata for Cello and Piano in F-sharp Minor

Feb. 12 TELEMANN: Trio Sonata in A Minor

*Feb. 19 BOCCHERINI: String Quintet No. 19 in C Minor, Op. 17

Feb. 26 DVORAK: Serenade in E for Strings, Op. 22

12:00 n KSOR News

Includes Bioregional Report, a series on environmental, economic and resource issues, produced by the Siskiyou Regional Education Project.

2:00 pm Tonight at Carnegie Hall

A 52-week series of recitals recorded at Carnegie Hall.

National underwriting AT&T.

Feb. 5 Violinist Gidon Kremer and pianist Oleg Maisenberg perform Prokofiev's Sonata No. 1 in F Minor; and Introduction and Variations on "Trockne Blumen," Op. 106, from *Die schone Mullerin*, by Schubert.

Feb. 12 Pianist Peter Serkin and the Guarneri String Quartet perform Dvorak's Quintet for Piano and Strings in A, Op. 81.

Feb. 19 This program of popular songs features Rosemary Clooney, accompanied by New York Pops, Skitch Henderson, conducting.

Feb. 26 Jeffrey Siegel performs a program of lesser-known piano works by Liszt: *Benediction to God in Solitude* and *Funerailles*, from *Harmonies poetique et religieuses*; and the U.S. premiere of *Ernani Paraphrase*.

3:00 pm A Note To You

Roland Nadeau explores a wide variety of composers' styles and musical formats.

Feb. 5 Nadeau is joined at the keyboard by musicologist Virginia Eskin for a discussion of recent works by well-known pianists.

Feb. 12 This program focuses on the musical form of variation, and features the unusual "Twenty-four variations for Piano Duet," a work based on the "Chopsticks" theme, and composed by a committee of famous Russian composers.

Feb. 19 Internationally-known harpsichordist Joseph Payne plays charming "animal" pieces from the baroque period, featuring images of eels, flies, and birds galore.

Feb. 26 Roland Nadeau discusses Beethoven's Piano Concerto No. 3 in C Minor, Op. 37.

4:00 pm Studs Terkel

Author, critic, folklorist and lecturer Terkel presents interviews, dramatic readings and sound tributes.

Feb. 5 An interview with Mark Singer, author of *Funny Money*, an account of the curious activities leading to the failure of the Penn Square Bank in Oklahoma and the disguised failure of the Continental Illinois Bank in Chicago.

Feb. 12 Canadian author Guy Vanderhaeghe discusses his collection of short stories, *Man Descending*, and his novel *At My Present Age*.

Feb. 19 Stud's guest is singer/songwriter Mike Smith.

Feb. 26 Author David Quammen discusses the mysterious sexual behavior of certain species documented in his book, *Natural Acts*.

5:00 pm All Things Considered

Local funds by William Epstein, M.D., Ashland; Earl H. Parrish, M.D., Medford; and Computerland of Medford.



Jeffrey Siegel, in his Carnegie Hall recital debut performance, is featured on Tonight at Carnegie Hall on February 26.

6:30 pm Siskiyou Music Hall

Local funding provided by Dr. John Apostol of Medford.

- Feb. 5** J.C. BACH: Sinfonia Concertante in A
Feb. 12 WEBER: Piano Sonata in A-flat, Op. 39
***Feb. 19** BOCCHERINI: Guitar Quintet No. 3 in B-flat
Feb. 26 HAYDN: Symphony No. 46 in B

7:00 pm Music Memory

KSOR provides classical selections for the public schools' "Music Memory" education program.

- Feb. 5** Review week.
Feb. 12 WAGNER: Prelude from *Tristan und Isolde*
Feb. 19 BACH: "Little" Fugue in G Minor
Feb. 26 MAHLER: Symphony No. 4 (fourth movement)

Funds for the broadcast of Music Memory are provided by Hampton Holmes, Realtors, Ashland.

9:00 pm Vintage Radio

Highlights of the best — and worst — of drama and entertainment in radio's "Golden Age."

9:30 pm Lord Peter Wimsey

This month we conclude the eight-part dramatization of *The Nine Tailors*, and begin *Whose Body?*

Feb. 5 **A Damnable Business** Lord Peter's frustration grows as clues continue to lead him in circles — until the victim's true identity is revealed accidentally.

Feb. 12 **All Is Not Explained** Lord Peter listens in as two murder suspects answer all but the most important question: How did the victim die?

Feb. 19 **Nine Tailors Make a Man** (*Nine Tailors*, conclusion): Back at the bell tower, Lord Peter discovers the bells' true message, and the meaning of the cryptic phrase, "Nine tailors make a man."


Feb. 26 **The Body in the Bath** (*Whose Body*, Part I) Upon discovering an unidentified body in his bathtub, a respectable architect finds he is the prime murder suspect, and Lord Peter Wimsey is called in to investigate.

10:00 pm Ask Dr. Science

10:02 pm Sidran on Record

Jazz pianist and scholar Ben Sidran returns with his series tracking trends in the jazz world.

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Feb. 5 Pianist/composer Claire Fischer discusses several current examples of the "Latinization" of jazz standards, and lends his insights into the music of Tito Puente, Jorge Dalto, and Hilton Ruiz.

Feb. 12 Pianist and composer Dave Frishberg reveals the origins of jazz classics including "I'm Hip," and "Sweet Kentucky Ham," and talks about his own recorded works, as well as discs by Blossom Dearie and Nat King Cole.

Feb. 19 Pianist/composer Horace Silver tells how he found his own unique style, and discusses new recordings by the ensemble O.T.B. and the Seventh Avenue Band.

Feb. 26 Legendary jazz vocalist Jon Hendricks displays his talents in stories behind the stories of classics including "Sing a Song of Basie," and discusses the latest Manhattan Transfer recording, *Vocalese*.

11:00 pm Post Meridian

More jazz for the night time.

2:00 am Sign-Off

THURSDAY

* by date denotes composers birthdate

6:00 am Morning Edition

7:00 am Ante Meridian

10:00 am First Concert

*Feb. 6 LITOLFF: Scherzo from Concerto Symphonique No. 4

Feb. 13 MONCAYO: Huapango

Feb. 20 BEETHOVEN: Piano Sonata No. 21 in C. Op. 53

Feb. 27 MUSSORGSKY (Ravel): Pictures at an Exhibition

12:00 n KSOR News

2:00 pm Music from Europe

A series of performances by great European orchestras.

Funds for local broadcast provided by Auto Martin, Ltd., Grants Pass.

Feb. 6 In a program of American music performed in Europe, featured works include Charles Ives' "Decoration Day" from the Holiday Symphony, and Ives' Symphony No. 1, Copland's *Billy the Kid* Suite, and music by John Knowles Paine and Amy Cheney Beach.

Feb. 13 The Southwest German Radio Symphony Orchestra is featured in three separate performances, interpreting works by Haydn, Schoenberg, and Bruckner.

Feb. 20 The Melos Quartet performs Beethoven's String Quartet No. 14, Op. 131; the Southwest German Radio Symphony performs Beethoven's Piano Concerto No. 1, with soloist Alfred Brendel; and the Leipzig Radio Symphony performs David's Symphony No. 3, Op. 28.

Feb. 27 The Berlin Philharmonic, the Berlin Radio Symphony, the Southwest German Radio Symphony, and the Finnish Radio Symphony are featured in works by Mendelssohn, Rimsky-Korsakov, Mozart, and Sibelius.

4:00 pm New Dimensions

New Dimensions tracks and explores the myriad ways in which human society is changing. It features probing interviews with leading figures in health, education, science, psychology, religion, the arts and humanities.

Program acquisition funded by Soundpeace of Ashland.

Local transmission funded by grants from: Dr. John Hurd, Hurd Chiropractic Center, Klamath Falls; Richard Wagner, Architect; and by The Websters, Spinners and Weavers of Guanajuato Way, Ashland.

Feb. 6 **Abundance, Prosperity and the Art of Winning** (with Arnold Patent). Having what you want and wanting what you have serve as point and counterpoint to Patent's approach for living a happy and fulfilling life. According to Patent, abundance is our natural state; and if we don't have it, we must learn how we're keeping it away from us, so our lives can be joyful and complete.

Feb. 13 **Thorns and Roses: Living Mindfully** (with Joan Halifax). This dialogue stresses the need to heal our inner conflicts in order to resolve those in the external world. Joan Halifax is the director of the Ojai Foundation.

Feb. 20 **Intuitive Decision Making** (with Weston Agor). How to use our natural capacity to know the answer and make the right decision at the right time underscores this dialogue with Agor, who specializes in the study and application of intuitive skills.

Feb. 27 **Excellence May Be Better** (with Tom Peters and Nancy Austin). The book *In Search of Excellence*, co-authored by Peters, has become the most successful business book ever published. Five million copies sold since it first appeared in 1982. Rather than a rule book of how to do it, *Excellence* is a straightforward account of common sense principles applied appropriately to create success. In this dialogue,

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Morning Edition
host Bob Edwards
surrounded by his
most loyal fans:
wife Sharon,
daughter Susannah,
son Brean and new
daughter Nora.

Peters and Austin, co-authors of the sequel, *A Passion for Excellence: The Leadership Difference* (Random House, 1985) describe how excellence is not a goal to be achieved, but rather a way of living and working creatively, which is available to 99% of the populace.

5:00 pm All Things Considered

Local funds by William Epstein, M.D., Ashland; Earl H. Parrish, M.D., Medford; and Computerland of Medford.

6:30 pm Siskiyou Music Hall

Feb. 6 SCOTT: Piano Concerto in C

Feb. 13 BRUCKNER: Symphony No. 8 in C Minor

Feb. 20 ADAMS: *Harmonium*

Feb. 27 KODALY: *Variations on a Hungarian Folk Song*

9:00 pm Chautauquial

SOSC English professor Erland Anderson, Todd Barton and Shirley Patton of the Oregon Shakespearean Festival, and KSOR's Remaldo P. Muerto host this program of readings, dramatizations and interviews.

9:30 pm New Letters on the Air

The audio version of the renowned literary magazine *New Letters* features poets, novelists and short story writers reading their own works.

10:00 pm Ask Dr. Science

Craziness from the Duck's Breath Mystery Theatre.

10:02 pm Jazz Album Preview

Showcasing some of the best and latest jazz.

10:45 pm Post Meridian

Jazz selected for a goodnight.

2:00 am Sign-Off

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FRIDAY

* by date denotes composers birthdate

6:00 am Morning Edition

7:00 am Ante Meridian

9:45 am BBC World Report

10:00 am First Concert

Feb. 7 BRAHMS: Serenade No. 1 in D, Op. 11

Feb. 14 TCHAIKOVSKY: *Romeo and Juliet* Overture-Fantasy

Feb. 21 RESPIGHI: *Feste Romane*

Feb. 28 STRAVINSKY: *Suite Italienne* (version for cello and piano)

12:00 n KSOR News

2:00 pm Santa Fe Chamber Music Festival

Again this year, NPR and KSOR present a 13-part series from the 1985 Santa Fe Chamber Music Festival in New Mexico. Outstanding musicians perform works from the baroque period through the present including world premieres by Ned Rorem and Eugene Phillips.

Feb. 7 Pianist Ursula Oppens, cellists Timothy Eddy and Carter Brey, and violinist Nina Bodnar perform works by Carter, Bach, Kodaly, and Richard Strauss.

Feb. 14 Violinist Todd Phillips, violist Geraldine Walther, and the Mendelssohn String Quartet are among the artists featured in works by Mozart, Dohnanyi, and Schubert.

Feb. 21 This program features music by Schubert, Colgrass and Schumann, performed by pianist Peter Frankl, violist Geraldine Walther, percussionist Michael Udow, and cellist Carter Brey.



Feb. 28 Works by Mahler, Seeger, Beethoven and Dvorak are performed by violinist James Buswell, pianist Alicia Schachter, bassist Edgar Meyer and cellist Marcy Rosen.

4:00 pm Marian McPartland's Piano Jazz

Hosted by Marian McPartland, this series encompasses the full range of jazz piano. Each week features McPartland in performance and conversation with famous guest artists who discuss their careers and the subtle nuances of jazz.

Local broadcast made possible by Jackson County Federal Savings & Loan.

Feb. 7 Legendary pianist George Wallington makes his first public appearance in many years in this program, playing "Heart of Hearts," and "Oh Foolish Leaf."

Feb. 14 Jazz vocalist Shirley Horn joins Marian in duets of "Love You Madly" and "Billie's Bounce," and Marian plays "I Guess I'll Hang My Tears Out to Dry," and "Blood Count."

Feb. 21 Lyrical pianist Kenny Barron is Marian's guest in this lively hour, including renditions of "Mysterioso," "Light Blue," and "I've Told Every Little Star."

Feb. 28 Singer/songwriter Dave Frishberg sings his own "Dear Bix" and "Red Door," and joins Marian for duets of "Just You, Just Me," and "I Want to be Happy."

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Welcome Wagon
INTERNATIONAL INC.

5:00 pm All Things Considered

Local funds by William Epstein, M.D., Ashland; Earl H. Parrish, M.D., Medford; and Computerland of Medford.

6:30 pm Siskiyou Music Hall

Feb. 7 STRAUSS: *Ein Heldenleben*

Feb. 14 MOZART: *Bastien und Bastienne* (singspiel in one act)

Feb. 21 MILHAUD: String Quartet No. 15

Feb. 28 DVORAK: Sonatina in G, Op. 100

8:00 pm New York Philharmonic

Feb. 7 Zubin Mehta conducts Stravinsky's Symphony in Three Movements; Rachmaninoff's Piano Concerto No. 1 in F-sharp minor, Op. 1; *In Memoriam*, by Schnittke; and *Francesca da Rimini*, by Tchaikovsky.

Feb. 14 Zubin Mehta conducts William Schuman's Symphony No. 8 (in honor of the composer's 75th birthday); and "Gesange des Harfners," "Die Forelle," and "Prometheus," by Schubert, with baritone Hermann Prey, soloist.

Feb. 21 In this 80th birthday program for Aaron Copland, Zubin Mehta conducts Copland's *Fanfare for the Common Man*, *Prairie Journal*, *Concerto for Piano and Orchestra* (Bennett Lerner, soloist), *Proclamation*, *Letter from Home*, John Henry, and Symphony No. 1

Feb. 28 Erich Leinsdorf conducts a single work: Mahler's Symphony No. 3 in D Minor, with mezzo-soprano Florence Quivar, and the Westminster Chorus. Joseph Flummerfelt, director.

10:00 pm Ask Dr. Scienceo

A Friday night dose of Duck's Breath humor.

10:02 pm American Jazz Radio Festival

KSOR brings you another season of the finest live performances from jazz clubs, concerts and festivals throughout the country.

Feb. 7 An all-star program from the Deacon Theatre in New York City features performances by the Jimmy Smith Group, vibraphonist Milt Jackson, and vocalist Gloria Lynne.

Feb. 14 The jazz/classical ensemble Free Flight performs in a concert from Peabody's Down Under the Flats, in Cleveland.

Feb. 21 Pianist Keith Ingham, reed player Jim Fredrickson, and drummer Roy King are featured with vocalist Maxine Sullivan at Chung's Restaurant in Fairview Park, Ohio.

Feb. 28 Blues singer Jimmy Witherspoon's Quartet is featured, along with the legendary blues singer Big Joe Turner, in one of the last performances before Turner's death.

12:00 m Post Meridian

Jazz to end the week.

2:00 am Sign-Off

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SATURDAY

6:00 am Weekend Edition

NPR's new Saturday morning news and feature magazine, hosted by Scott Simon, is a delightful way to begin your weekend.

8:00 am Ante Meridian

Jazz and classical music for Saturday morning. Includes:

8:30 am Diana Coogler commentary

9:00 am Calendar of the Arts

10:00 am Jazz Revisited

Host Hazen Schumacher explores the world of vintage jazz, with background and commentary on America's rich jazz heritage.

Funding for local broadcast is provided by Gregory Lumber Resources, Glendale.

Feb. 1 Trios Jazz trios led by Hot Lips Page, Johnny Dodds, Tampa Red, Eddie Miller and others.

Feb. 8 Gray for Miller A sampling of arrangements which Jerry Gray did for the Glenn Miller band.

Feb. 15 The Hampton All-Stars Some of the Hampton small group sides from the late '30's and 1940.

Feb. 22 Waller Sits In Fats Waller playing with groups led by Eddie Condon, Ted Lewis, Jack Teagarden and others.

10:30 am Micrologus

Host Dr. Ross Duffin explores the world of early music before 1750. Dr. Duffin is joined frequently by distinguished musicians. (NOTE: Due to early opera air times, Micrologus will not be heard on February 1 and February 8.)

11:00 am The Metropolitan Opera

Another season of performances live from the stage of the Metropolitan Opera House in New York City.

National broadcast underwritten by Texaco.

Feb. 1 Khovanshchina by Mussorgsky. Neeme Jarvi conducts, and the cast includes Natalia Rom, Florence Quivar, Wielsaw Ochman, Vladimir Popov, Allan Monk, Aage Haugland, and Martti Talvela. (Note: Early air time of 10:30 am.)

Feb. 8 Porgy and Boss by Gershwin. James Levine conducts, and the cast includes Grace Bumbry, Gwendoline Bradley, Veronica Tyler, Barbara Conrad, Robert Mosley, Charles Williams, Gregg Baker, and David Arnold. (Note: Early air time of 10:30 am.)

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Feb. 15 Idomeneo by Mozart. Jeffrey Tate conducts, and the cast includes Benita Valente, Hildegard Behrens, Frederica von Stade, David Rendell, John Alexander and Timothy Jenkins.

Feb. 22 Francesca da Rimini by Zandonai. Nello Santi conducts, and the cast includes Renata Scotto, Ermanno Mauro, Cornell MacNeil, and William Lewis.

**3:00 pm February 15
The Oregon Symphony**

KSOR presents its fourth monthly Oregon Symphony broadcast. On this program are *Prayer in Time of War*, by William Schuman; *Elegy for Cello and Orchestra*, by Faure; *Variations on a Rococo Theme*, Op. 33, by Tchaikovsky; and Nielsen's Symphony No. 4, Op. 29 ("Inextinguishable"). James DePriest conducts, and the soloist in the Faure and Tchaikovsky is the renowned cellist Lynn Harrell.

Funds for this production are provided by Pacific Power and Light.

3:00 pm Pittsburgh Symphony Orchestra

The Pittsburgh Symphony Orchestra returns with 26 new concerts from its 1984-85 "Season for a Lifetime." Guest conductors include Klaus Tennstedt, Leonard Bernstein, Antal Dorati, and Lorin Maazel.

Feb. 1 Herbert Blomstedt conducts Brahms' Symphony No. 4 in E Minor, Op. 98; and Beethoven's Violin Concerto in D, Op. 61, with soloist Henryk Szeryng.

Feb. 8 Gunther Herbig conducts Tchaikovsky's *Variations on a Rococo Theme* for Cello and Orchestra, Op. 33, with soloist Nathaniel Rosen; and Bruckner's Symphony No. 5 in B-flat.

Feb. 15 Pre-empted by Oregon Symphony broadcast (see above).

Feb. 22 Robert Page conducts the orchestra and the Mendelssohn Choir of Pittsburgh in the world premiere of Ned Rorem's "An American Oratorio." Michael Lenkester conducts Tchaikovsky's *Francesca da Rimini*, Op. 32; and Wieniawski's Violin Concerto No. 2, with soloist Schlomo Mintz.

5:00 pm All Things Considered

"The news doesn't stop on weekends!" Neither does National Public Radio's award-winning news department.

6:00 pm A Prairie Home Companion

Funds for local broadcast are provided by The Medford Mail Tribune; Foster and Purdy, Attorneys at Law; Burch's Shoes and Apparel, Inc.; The Family Practice Group of Medford; The Medford Radiological Group; Medford Ear, Nose and Throat Clinic; Medford Thoracic

Romance. Bubble Bath. Breakfast in Bed.



Associates: Dr. Ted Sickles; Dr. Eric Overland; Dr. Richard Schwartz; and the Schmiesing Eye Surgery Center.

8:00 pm A Mixed Bag

Produced by KSOR alumnus Bill Munger, now at KCMA in Tulsa, Oklahoma, the program features a weekly topical mix of music and comedy.

10:00 pm The Blues

2:00 am Sign-Off

HAVE A WONDERFUL WINTER... Start Skiing.



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those forty-seven gigantic girls
wobbling over you on pretending heels.

Forget your sweating hands, your crotch
where jockey shorts insist you scratch.
Let me hear you sing. Lift your chin.

Just think your breath below your waist.
Try not to worry about your hair.
The song is what we came to hear.

so give yourself to each note
sustaining that long phrase.
This easy, two-part melody will change

and you won't always be alto, I guarantee,
so be patient with yourself.
Concentrate on the back row. Your mother

sits here napping. Try to wake her up.
Don't let that tie and collar choke you
any more. What tries to keep you from

the sound that is your own — be it school,
parent, team, or town — let them know
you won't be shut up

by any of their champions, big principals
or degress of fear. Be a singer, kid.
Let me hear you now. That's good alto.

In a year or two, you'll begin to growl.
There's no disgrace in a changing voice.
You'll be diving then — as you must —

for the bottom of the world.

— *George Venn*

April Afternoon

Suddenly, sixteen goldfinches
feeding in the brown Chinese
lettuce stalks from last year.
I watched them carefully a while

then walked on to hear a student
say she had no time today
a secretary say how angry she became
just waiting in a line

a professor say the state owed him
at least two free years of life.
Then I went back the same trail again —
three hours irrevocably gone

to find sixteen goldfinches
still feeding in the brown Chinese
lettuce stalks from last year.
I waited there, watching them —

alone and calm — wondering how
any could thrive in such
a field — so full, so empty.

— *George Venn*

Trying Out

Backstage with the heart
it's quiet. You let the house
lights fall and cast your several
severed selves into tableau.

The bear is here — black, shining
in the center lights, blinded
sure of strength, endurance,
voice and appetites.

Two kids sneak by him easy
to the edge of shade and camp.
A carpenter and his wife lie
naked on their patchy quilts.

Three guerillas take up bows
to guard an old slow farmer
opening his hive of bees beside
a garden's flowering rank trees.

A blonde girl, haunted, rides
her white horse out of wings;
behind her comes a ragged man
with axe, saw, rod, and worms.

He sees the whole stage flash
then bolts. You catch him
at the door and tell him
"No one's here but you," so

he returns to cast his line
through your primordial show.
Last, an old woman walks on
picking blackberries by the gallon

humming to herself, her fingers
stained purple, her bucket half full.
Seeing her, the bear, holding
his nostrils high, his head swaying,

rises. You stand there —
a stage Johnny — with briars in
your hands trying to hear her tune.
A heavy curtain opens to applause.

The stage is empty, conscious, gone.

— *George Venn*

January, Once

Morning. Hoarfrost and fog.
The winter hawk flies low
enough for you to see her
infinite black eyes
and every tree's needles
are redefined
by this crystalline shade
this argument that
the delicate is huge.
Even at the mailbox
you could get knocked
ass over teakettle where
hoarfrost shrouds the ice
and you do and you sit
there wondering how long
before the sun will open —
your laugh at zero
freezing in your throat
when the hawk suddenly
slides out of the fog again
just overhead. There is
this argument that
the delicate is starving.
You get up, raise the red
flag on the box, put this
inside. Already, you
have begun to chatter.
Ice crystals begin to form
in your nostrils. Your
cheeks are gone. There is
no argument now. A silent
wing called winter is
about to hit you again
just as you close
the door.

— George Venn

George Venn is the author of two books of poetry, *Sunday Afternoon: Grande Ronde*, and *Off The Main Road*. He was born in Tacoma, Washington in 1943, and has lived and worked throughout the northwest. Since 1970, he has taught writing and literature at Eastern Oregon State College in La Grande. In 1981, he taught English in the People's Republic of China. A book of his prose is forthcoming from Oregon State University Press.

Typewritten, double-spaced manuscripts, accompanied by a biographical note and a stamped self-addressed envelope, should be sent to Vince & Patty Wixon, c/o KSOR GUIDE, 1250 Siskiyou Blvd., Ashland, OR. Please allow two to four weeks for reply.

We encourage local authors to submit original prose and poetry for publication in the GUIDE. We ask that you submit no more than four poems at one time, with no poem longer than 100 lines, and prose of up to 1,500 words. Prose can be fiction, anecdotal or personal experience.

ARTS EVENTS

For more information about arts events, listen to the KSOR Calendar of the Arts broadcast weekdays at 9am and Noon

- 1 **Final Day: Annual Stock Reduction Sale**
Lithia Creek Arts Gallery
Hours: Tues-Sat 10:30-5; Sun 11-4
31 Water Street
(503) 488-1028 **Ashland.**
- 1 **Concert: Emanuil Sheynkman,**
classical mandolin
8 pm Yreka Community Theatre
810 Oregon Street
(916) 842-2355 **Yreka.**
- 1 **Reading Theatre by Linkville Players**
Pelican Playhouse
Lakeport Towers, 201 Main
(503) 884-3829 **Klamath Falls**
- 1 **thru 2 Exhibit: Martin J. Kline,**
Prismacolor pencil drawings;
Nan Yragui, constructions;
Gary Former, photography
Hours: Tues-Fri 11-5; Sat-Sun Noon-4
Coos Art Museum, 235 Anderson
(503) 267-3901 **Coos Bay.**
- 1 **2, 6, 7 & 8 Musical: Finian's Rainbow by**
UCC Music & Theatre Departments
and Roseburg High
8 pm on 1, 7 & 8; 2 pm on Feb. 2nd;

Noon on Feb. 6th; Jacoby Auditorium
Umpqua Community College
(503) 440-4600 **Roseburg.**

- 1 **thru 14 Exhibit: Sixth Annual**
Juried Show featuring Susan Comerford,
Peter Anderson, and Patti Genack,
Printmaking and painting.
Fine Arts Gallery; Mon-Fri 1-5 pm or
by special arrangement
Umpqua Community College
(503) 440-4600 **Roseburg.**
- 1 **thru 15 Exhibit: Charles Chapin,**
oil on canvas & "Remarkable People,"
a collection of etchings and prints;
Patricia Detzer, clay sculpture
Grants Pass Museum of Art
Riverside Park
(503) 479-3290 **Grants Pass**
- 1 **thru 18 Annual Exhibit by RCC Faculty**
featuring three and two dimensional works
Wiseman Gallery
Rogue Community College
(503) 479-5541 **Grants Pass.**
- 1 **thru Mar. 11 Exhibit: "An Old Fashioned**
Playground" Free. Tues-Sat. 1-5 pm
Southern Oregon Historical Society
Chappell-Swedenburg House Museum
990 Siskiyou Blvd. (at Mountain)
(503) 488-1341 **Ashland.**
- 2 **Jefferson Acoustic Musicians**
Business meeting, JAM session and

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potluck first Sunday of each month at 5:30 in members' homes. Music lovers and musiemakers welcome. For info call Truth Music at (503) 884-1305 **Klamath Falls.**

- 3 **Jury Day** Accepting fiber art work. 10 am - 6 pm. The Websters 10 Guanajuato Way (503) 482-9801 **Ashland.**
- 3 **Exhibit: Orchid Society** 7 pm Unpqua Valley Art Center 1624 West Harvard Blvd. (503) 672-2532 **Roseburg.**
- 4 **11, 18 & 25 Tuesday Night at the Museum** 7:30 pm. Coos Art Museum 235 Anderson (503) 267-3901 **Coos Bay.**
- 5 **thru 26 Exhibit: "Eugene Art Sources" featuring works by Whitenack, Griffin, and Blix.** Mon-Thurs 8 am - 7 pm; Fri 8 am - 6 pm Stevenson Union Gallery Southern Oregon State College (503) 482-6465 **Ashland.**
- 7 **Concert: LTD/Unlimited Dance Company** featuring Tap Master Eddie Brown and the company's jazz-tap ensemble. Sponsored by Del Norte Cultural Awareness Association. 8 pm Crescent Elk Auditorium 10th and G. Ticket information: (707) 464-1311 **Crescent City.**
- 7 **Concert: Rogue Valley Symphony Orchestra** performs Dances from De Falla's "Three Cornered Hat," Beethoven's *Symphony No. 6* (Pastorale), and Rachmaninoff's Piano Concerto No. 3 with soloist David Smith 8 pm. Medford High Auditorium, 1900 N. Keeneway Drive. Tickets: Benjamin Franklin Svgs. & Loan or call (503) 482-6353 **Medford.**
- 7 **Talent Show, presented by Battered Persons Advocacy** 8 pm. Whipple Fine Arts Theatre Unpqua Community College (503) 440-4600 **Roseburg.**
- 7 **Film on Video: "Greystoke, The Legend of Tarzan."** 7:30 pm. OIT Auditorium Sponsored by Klamath Arts Council Oregon Institute of Technology (503) 882-6321 **Klamath Falls.**
- 6 **Concert: Rogue Valley Symphony Orchestra** performs dances from De Falla's "Three Cornered Hat," Beethoven's *Symphony No. 6* (Pastorale), and Rachmaninoff's Piano Concerto No. 3 with soloist David Smith. 8 pm.

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- First Baptist Church. Tickets: Benjamin Franklin Svcs. & Loan or call (503) 482-6353 **Grants Pass.**
- 8 **Concert: Rogue Valley Symphony Orchestra** performs De Falla's "Three Cornered Hat," Beethoven's *Symphony No. 6* (Pastorale), and Rachmaninoff's Piano Concerto No. 3 with soloist David Smith. 8 pm. Music Recital Hall, Southern Oregon State College. Tickets: Benjamin Franklin Savings and Loan or call: (503) 482-6353 **Ashland.**
- 7 **thru 28 Exhibit: Joan McGee, weavings; Jan Horn, watercolors.** Reception: Fri., Feb. 7, 7-9 pm Umpqua Valley Arts Center 1624 W. Harvard Blvd. (503) 672-2532 **Roseburg.**
- 8 **Film: "Adventures of Buckaroo Banzai: Across the 8th Dimension" (PG)** 8 pm. Harbor Hall, 210 East Second St., Old Town (503) 347-9712 **Bandon.**
- 9 **Audition for Scholarship position in Britt Festival 1986 Classical Orchestra.** Open to Rogue Valley instrumental players 17 to 25 years old. Pays salary Aug. 1 - 18. (503) 779-0847 **Medford.**
- 9 **Meeting: Watercolor Society** 2 pm. Umpqua Valley Arts Center 1624 W. Harvard Blvd. (503) 672-2532 **Roseburg.**
- 9 **Concert: Eric Tingstad (guitar) and John Nielson (piano)** 8 pm. Music Recital Hall, Southern Oregon State College (503) 482-7151 **Ashland.**
- 9 **Senior Follies by RSVP** 2 pm. Jacoby Auditorium, Umpqua Community College (503) 440-4600 **Roseburg.**
- 10 **Meeting: Umpqua Valley Quilters' Guild.** 10 am. Umpqua Valley Arts Center 1624 W. Harvard Blvd. (503) 672-2532 **Roseburg.**
- 10 **Book Discussion Group: *The Professor's House* by Willa Cather.** Scholar: Clara Radcliffe from Southwestern Community College. 7:30 pm. Langlois Firehall (next to library) (503) 348-2278 **Langlois.**
- 11 **Concert: Philip Creach, Tenor** Roseburg Community Concert 8 pm. Jacoby Auditorium Umpqua Community College (503) 440-4600 **Roseburg.**
- 12 **Books and Bagels, Sandy Nally, presenter** 12 pm in the Library
- Umpqua Community College (503) 440-4600 **Roseburg.**
- 13 **Frulica (International Dance from Yugoslavia)** 7:30 pm COS Theatre, College of the Siskiyou 800 College Avenue (916) 938-4462 **Weed.**
- 13 **Meeting: Handspinners Guild** 10 am. Umpqua Valley Arts Center 1624 W. Harvard Blvd. (503) 672-2532 **Roseburg.**
- 13 **Book Discussion Group, *Shoeless Joe* by W.P. Kinsella;** 5:15-6:15 pm Sponsored by Douglas County Library at Douglas County Courthouse, Rm. 101 (503) 440-4310 **Roseburg.**
- 13 **thru 16 Play: "Hot 1 Baltimore," comedy** 8 pm Center Square Theatre in the Theatre Arts Center. Southern Oregon State College (503) 482-6348 **Ashland.**
- 14 **Freefall Cabaret: UCC Vocal Jazz Ensemble & Roseburg High's The Organization.** 8 pm-Midnight. Roseburg Elks Club. (503) 440-4600 **Roseburg.**
- 14 **Concert: Ancient Future (folk music)** 8 pm. Music Recital Hall Southern Oregon State College (530) 482-7151 **Ashland.**
- 15 **Oregon Junior Bach Festival, Regional Level.** 2-5 pm. Whipple Fine Arts Theater, Umpqua Community College (503) 440-4600 **Roseburg.**
- 17 **thru Mar 31 Exhibit: Coastal Viewpoints, multi-media by Oregon artists.** Fine Arts Gallery; Mon-Fri 1-5 pm or by special arrangement. Umpqua Community College. (503) 440-4600 **Roseburg.**
- 20 **Concert: Music at Noon Series; Arlette Irving, keyboard artist** Noon, Whipple Fine Arts Theatre Umpqua Community College (503) 440-4600 **Roseburg.**
- 20 **Concert: Juliana Markova, pianist** 8 pm Yreka Community Theatre 810 Oregon Street (916) 842-2355 **Yreka.**
- 20 **thur Mar. 11 Exhibit: The Websters** Works of five weavers from Ashland. Plus figurative watercolorist Ellen Gaberhardt. Wiseman Center Gallery Rogue Community College (503) 479-5541 **Grants Pass.**
- 21 **Douglas County Chorale Festival, 5th & 6th Grade Students**

- 9 am-3 pm, Jacoby Auditorium and Whipple Fine Arts Theatre
Umpqua Community College
(503) 440-4600 **Roseburg.**
- 21 **Film: "The Stone Boy" (PG)**
8 pm Harbor Hall
210 East 2nd Street, Old Town
(503) 347-9712 **Bandon.**
- 21 **Musical: "Rainbow Over Shambala"**
about Wildlife Safari, written by Barbara Hart of Winston, OR. Presented by the Vintage Singers. 8 pm,
Whipple Fine Arts Theatre
Umpqua Community College
(503) 440-4600 **Roseburg.**
- 21 **22; 28 & Mar 1; 7 & 8; 14 & 15 Play:**
"Inherit the Wind, the famous
Scopes trial. Linkville Players
at Pelican Playhouse
Lakeport Towers, 201 Main
(503) 884-3829 **Klamath Falls.**
- 22 **Concert: Renee Merrigan &**
Michale Grossman (Junior Recital)
Free. 8 pm Music Recital Hall,
Southern Oregon State College
(503) 482-6101 **Ashland.**
- 22 **OMTA Solo and Ensemble Festival**
9 am-3 pm Jacoby Auditorium and
Whipple Fine Arts Theatre
Umpqua Community College
(503) 440-4600 **Roseburg.**
- 23 **Concert: The Oregon Mozart Players**
presented by Umpqua Symphony Assn.
2:30 pm, Jacoby Auditorium
Umpqua Community College
Ticket information at:
(503) 672-0494 **Roseburg.**
- 25 **Dinner Theater: "Last of the**
Red Hot Lovers," 6:30 pm, Mt Hood Room
Oregon Institute of Technology
(503) 882-6321 **Klamath Falls.**
- 26 **Book and Breakfast** 6:30 am.
Sponsored by Douglas County Library
Douglas County Justice Hall Cafeteria
(503) 440-4310 **Roseburg.**
- 27 **Meeting: Umpqua Valley Weavers Guild**
10 am, Umpqua Valley Arts Center
1624 W. Harvard Blvd.
(503) 672-2532 **Roseburg.**
- 27 **Concert: Roseburg High Symphonic Band**
8 pm Jacoby Auditorium
Umpqua Community College
(503) 440-4600 **Roseburg.**
- 27 **28, Mar 1, 6 thru 8 Play: "In a Northern**
Landscape," drama of family love.
8 pm, Dorothy Stolp Center Stage
Southern Oregon State College
(503) 482-6348 **Ashland.**
- 28 **Film: "The Sheep has Five Legs"** (French
with English subtitles) **starring Fernandel**
Free. 8 pm Harbor Hall
210 East 2nd Street
(503) 347-9712 **Bandon.**



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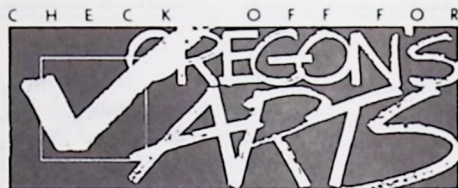
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- 28 **Play: "The Tempest"** opening the
51st Season of The Oregon
Shakespearean Festival. 8 pm.
Angus Bowmer Theatre
Oregon Shakespearean Festival.
(503) 482-4331 Ashland.
- 28 **Roseburg Invitational Band Festival**
8 am-5 pm Jacoby Auditorium and
Whipple Fine Arts Theatre
Umpqua Community College
(503) 440-4600 Roseburg.
- 28 **Concert: Dr. Frances Madachy, piano**
Faculty Recital
8 pm, Music Recital Hall,
Southern Oregon State College
(503) 482-6101 Ashland.
- 28 **Mar 1, 7 & 8 Play: "One Flew Over the
Cuckoo's Nest,"** Dale Wasserman's
adaptation of novel by Ken Kesey
of Oregon. COS Theatre
College of the Siskiyou
(916) 938-4462 ext 257 Weed.



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Guide Arts Events Deadlines

March Issue: January 15

April Issue: February 15

May Issue: March 15

Mail to: Arts Events, KSOR Guide
1250 Siskiyou, Ashland, OR 97520

Calendar of the Arts Broadcast

Items should be mailed well in
advance to permit several days of
announcements prior to the event.
Mail to: KSOR Calendar of the Arts
1250 Siskiyou, Ashland, OR 97520

Star Date

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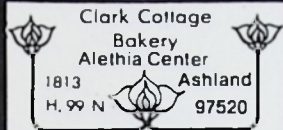
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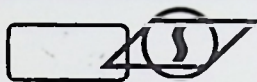
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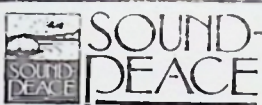
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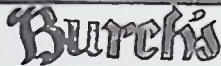
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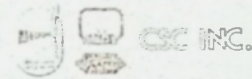
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